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THE POET.

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His eyes rolled grandly, like the ocean's swell;
And, by the luminosity that poured
From these dilating twinklers, one could tell
That shooting-stars of thought in thousands soared
Across his throbbing and stupendous brain,
As meteors often on November nights
Are seen to hurry o'er the tumbling main.
As tho' by Tempest hurled from vasty heights,
Loud to himself th' excited genius talked.
About his bedroom, like the forest lord,
The lion in a cage, he wildly walked,
Whilst his landlady him did long regard
With wonder thro' the keyhole, thinking he
Was mad or drunk; and from the draught that
blew
Upon her coldly from the keyhole, she
Got bloodshot eyes, and rheumatism, too.
The poet's forehead being burning hot,
He cooled it with a cloth in water steeped,
And then enthusiastically shot
The cloth against the hole thro' which still peeped
The woman, when at once her eyes were wet
And darkened, whilst the noise the missile made,
Striking like dough against the vacuum, set
Her running like a wildcat, sore afraid.

She thought (and, like herself, her thoughts were
sick)
The madman might ere morning lay the life
From her weak body with a walking-stick,
Or cut it out (she shuddered) with a knife.
Poor fool! Betake thee to thy quiet couch—
Fear not—rest well—he thinks of thee no more
Than of an insignificant cockroach
Which thy broom brushes from the kitchen floor.

Next day an editor, pell-mell at work,
Receiving from this muse-enamored man
A poem called "The Sea," exclaimed: "The Turk!
He still will send this trash of his," and ran
His glance along a line, attached, which read:
"I'm sending you the sea." "By George!" he
cried.

"I shall be deluged surely!" scratched his head,
Reached for a pen, and, briefly, thus replied:
"Dear Sir: 'The Sea' has come to-day to me;
Pray send a lifeboat also. Strange to say,
A slight waste-paper basket holds 'The Sea.'
Yours, Owen Edstrom." At the dusk of day
The poet got the editor's reply.
He by his lamp-light viewed his billowy verse,
Of which he had twelve copies, heaved a sigh,
And hissed: "By Jupiter!" or something worse.

With trembling hands he set the sea on fire;
Then went to bed, from which a nightmare bore
Him on her rugged back thro' brake and brier,
Straight to a storm-tossed sea without a shore.
On that wild mare, whose owner is the Night,
He flew far forth upon the foaming main;
And, when his steed and slumber left him quite,
He, like a fallen jockey, rose with pain.
LYTTLETON L. BAKER.

AN EASTER-EVE TRAGEDY.

From the Notes of an Ex-manager.

WRITTEN FOR THE NEW YORK CLIPPER,
BY ETTIE ROGERS.

"I wonder what there is about me specially suggestive of mediocrity? Somehow I always seem to leave an impression that my abilities are infinitesimal, and my sense of the scrupulous ditto," Lon Crombie remarked lugubriously as he presented himself in my office late one rainy Spring afternoon.

The young fellow was the son of one of my boyhood friends, and I felt a fatherly sort of interest in his welfare.

He had been educated for the law, for which he seemed to have little taste; and later he had been dabbling in histrionic literature, and had also obtained some popularity as a tenor on the operatic stage.

He was a young man of remarkable personal attractions; his frame was molded in the most symmetrical of manly proportions; he had the head of an Apollo, covered with clustering rings of raven black hair; his mobile features and changeable eyes were capable of any expression—mirth or melancholy, rage or tenderness, passion or commanding pride; his voice was something phenomenal; his presence was instinct with an irresistible magnetism; and altogether I foresaw an uncommonly successful career for my young friend.

His venture as a writer of opera seemed to have afforded him considerable dry amusement in this instance.

"The originality of my poor little operetta has been actually doubted," he said with a rueful glance at the roll of manuscript tucked beneath one arm. "They actually insinuated I am not capable of producing anything of such lucidness, force and finish! Complimentary, isn't it?"

"It isn't uncomplimentary to the operetta," I smiled.

"They intimated I must have plagiarized the whole thing from—well, they couldn't exactly decide who! They supposed it must be from some ancient and eminent composer with whose works they were not acquainted, and whose name they possibly had never heard," my young friend concluded with doleful sarcasm.

"I should call such a criticism highly encouraging," said I, laughing heartily.

"I had read his little operetta and had regarded it as possessing not a little merit."

"It was a unique creation, with a certain tinge of Eastern mysticism, which, with a spectacular setting, would produce fascinating results."

The argument of the piece involved the tortures of conscience experienced by a sensitive and lofty spirit for a sin unwittingly committed.

The hero had been lured into a most solemn and binding betrothal compact with a woman who had momentarily enslaved his senses, and from whom he attempted to free himself the instant her true nature was revealed to him.

Undoubtedly, this strange creature—who had the enchantments of a siren, the baleful prestige of a Saralai, and the abasing witcheries of a Circe—had conceived for him a real affection—or, more correctly, the tenacious semblance of it!

In horror and loathing of the bond between them, in frenzy at his vain efforts to release himself, he looked her in the jewel chamber of her castle and fled.

Unwittingly, he had compassed her death. A

wild tempest broke over the place of prison; the floods of heaven came down to meet the floods of the uprising river; the castle was swept away, with the drowned siren drifting among the ruins.

But the baleful spirit did not perish; it lived—a ghostly hunting thing—to dog him or confront him everywhere.

The torment of this mysterious visibility was soothed by the heavenly voice of an invisible singer, who was at length disclosed to him as his ideal of sweetest womanhood.

They met to love; but between the union of their hearts and hands ever interposed that gruesome and forbidden shape.

The finale was peculiarly happy, although, but for the subtle genius and exquisite skill in handling the subject, it might have savored of the burlesque.

In the closing scene the marvelous truth was revealed that the enchantress had not been drowned. She had but simulated death, and had assumed a ghostly guise in revenge for her fancied wrongs.

But as two discords can make a harmony, so this jarring creation with his morbid remorse had been turned into a pleasing union.

Each had served a purpose in the piece. That error, even though momentary and unmeant, must necessarily work its own penalty, that human vengeance is but a pitiable lunacy, and that love has a potency to exorcise even the phantoms of revenge and remorse!

"What I thought Love had different intents, so it was fused of different elements. In this high light, I wither, fade, and shrink! In my own depths I am content to sink," the unmasked ghost pipes humbly, as she vanishes with the vanishing mists before the golden splendor dawning upon the spot where the hero stands, at the altar steps, with his saintly bride.

"See here, Crombie," I said, after thinking a moment, "I want something novel for Easter week. I will give you a chance with your operetta. And Lyra, I do not doubt, will be willing to sing in the role of the angelic exponent of a perfect love."

At my offer Crombie's expressive face rimmed, only to whiten again with a singular pallor. "Can I hope the goddess of the lyre will condescend to a Jewsharp?" he commented, in his droll fashion, but with his eyes agitated and suddenly averted.

"Nonsense! why would you belittle your own work?" I said impatiently. "You had an animus worthy plan which you executed faithfully; it is earnest, but not heavy, it is serious, but not sombre! If there is a touch of moralization about it—what then? The great clamor of the period is for the elevation of the stage; the elevation can never be accomplished by brilliant inanities nor specious neutralities! I, for one, am ready to do my share in introducing something of pith and point."

"Is the operetta as bad as that?" Crombie interrupted dismally.

"I was only airing my hobby, and it ran away with me," I answered. "The operetta is well enough, anyway, I will try the piece for Easter week."

"I cannot believe Lyra will sing in it," he said uneasily.

I had long known a certain state of feeling which my young friend undoubtedly trusted was hidden safe in his own breast.

That feeling was a reverential, worshipping love for the fair Lyra.

It is needless to say that the young lady was known by quite a different name. But she was a celebrity, one of the idols of the public, and Crombie would have just as soon hoped

to entice a star
To perch upon his finger, or the wind
To follow him like a dog—

as to have dared dream that she could ever confess him dear to her.

She was crowned with distinction, and his laurels were yet to be gathered; she had acquired wealth, and his exchequer was in a condition of chronic emptiness; she was lovely as a seraph and proud as an empress, he was destitute of a particle of conceit, and abundantly conscious of his deficiencies! And, reasoning from a view of his own inferiority, to hope she could ever care for him would be sheer idiocy.

I had my own opinion concerning the sentiments of the lovely Lyra; but in my experience I had learned that an opinion in affairs of that kind is something like a new play—no matter how rare and fine and valuable it may be, there is always a risk in producing it!

However, I took my risk in producing my young friend's operetta, "The Triumph of Love," and the results were as satisfactory as I could have desired.

I had some difficulty in securing precisely what

was requisite for the role of the ghost, whose composition was to consist of little more than echo and vapor.

The person I finally secured seemed almost sufficiently spectral even without the accessories of misty robes and lurid shadows tinged with supernatural glamour. By nature her form was slender, and her features were delicate to a remarkable degree; but she had become attenuated to what might, by a stretch of imagery, be described as a bloodless transparency. Her long profusion of hair was white as snow, her lips were colorless, and from the strange, thin face looked forth two great, blazing dark eyes.

She was an actress, at one time something of a success in emotional parts; despite her silvery hair, she was but little more than thirty; and she undertook the role with a zeal and zest which seemed to indicate the perfection of health.

"I could not have believed that anything ghostly could be made so realistic," Lyra commented at the close of our first rehearsal.

"Or that anything so substantial could be made to appear so unreal," Crombie amended.

"I am positively afraid of our ghostly Countess D'Auley. Her awful eyes make me shiver; she glares at me as if I had indeed wronged and supplanted her," Lyra continued.

"You do not regard the Countess D'Auley of my operetta as wronged and supplanted, do you?" Crombie asked.

"Well, no; not exactly," Lyra admitted, her curling lashes lying low on her fair, fresh cheeks, which a beautiful blush had consciously mantled.

"But it was awfully wicked to lock the poor thing in the jewel-chamber of her lonely castle, though," Crombie laughed, but he looked uneasy.

"I am sorry we have got that actress among us," he said to me a few minutes later.

"My good fellow, will you be good enough to tell me why? She is a capital ghost, and she sings like a lost spirit; in the first act and the enchantment scene her representation is the most marvelous combination of siren, Loralai and Circe I ever expect to witness."

"I believe she is half mad; and, besides—"

Crombie began, and then checked himself with a shrug which was more expressive, perhaps, than he had intended.

The gesture recalled a bit of stage gossip of a few years before, and which had diverted me at the time. The actress had been the recipient of some small social courtesies from Crombie; she had manifested for him, also, a more than noticeable preference, which he, however, had bluntly ignored; and not long afterwards she had disappeared from the theatrical world.

Why she had appeared suddenly after such a long oblivion in private seclusion, and to offer herself as a performer in Crombie's operetta, was a problem.

But she had proved an admirable performer, she filled the part with thrilling efficiency; and it was too late to make any change in the cast, even if I had supposed there was any reason for doing so.

And from the initial performance, "The Triumph of Love" was an unqualified success. There was

melody. With clasped hands, they approached the altar and began a delicious duet together.

At the instant the surroundings began to quiver as in a stormy wind, and darken in an ever blackening haze. An indistinct and vapory shape with trailing silvery hair and baleful blazing eyes seemed to float through the mist.

The exigency of the piece required the soprano to render a song of adoration; and then the chorus took up a part beginning:

Love is sovereign here, O Shade!
Then, begone!

But, as Lyra, before that Gorgon shadow, she started back and stopped as if the music had been petrified upon her lips.

The ghost had leaped forward erect, frenzied, frightful.

"Vengeance is sovereign here instead. The triumph of his love is not for you, proud Lyra, but for the startling shriek which came tingling through the exquisite measures of the chorus, as the phantom hurled herself upon the songstress.

The actress was indeed mad—a gnashing, raging, murderous maniac!

In an instant the curtain was down and she was secured.

Crombie was lying beneath a strip-light, which showed his vest front streaming with blood; and Lyra, who was kneeling beside him, sobbing as if her heart would break.

"Lon, dear Lon! why did you take the blow which was meant for miserable me? I had rather died than see you like this, dear! Oh, what shall I say?" she sobbed.

"Only say that your grief is not part of the play; only assure me that the triumph of love is a victory for you and for me," he whispered brokenly; and then he lapsed into unconsciousness.

It was weeks before Lon Crombie was himself again; but when he finally recovered from that well-nigh fatal dagger-thrust, he became the husband of our lovely songstress.

The mad actress died not long afterward in an asylum for the insane.

But her maniacal freak had hastened a happy understanding between two proud hearts; and it is with a mingling of emotions that the now prosperous Crombie and his beautiful wife recall the tragedy of that Easter-eve.

THE YOUNG MAN AND HIS MESSAGE.

WRITTEN FOR THE NEW YORK CLIPPER.

"Say, get off me feet, yer big loafer."

"Aw, for two cents I'd paste yer in de ear!"

"You boys stop your noise back there! Where were you, 69?"

"Aw, didn't I go up ter de Casiner wid dat note?"

"Yes, and collared the car-fare and walked."

"Aw, naw I didn't. Wasn't de lady on de stage, an' didn't I wait till she come off?"

"Don't believe a word of it. Go sit down. I'll report you."

Do we not all recognize the scene? The telegraph-office, with its district-messenger annex, its

worn young fellow in charge of the latter, and its two pert young women handling the electrical mysteries of the former?

Enter a young man. Not a city young man. A red comforter hugs him fondly around the neck like a crimson cobra, while his silk hat is of the "Fall of '49, Spring of '50," variety, despite its abnormal glossiness, which proclaims in trumpet tones "ironed while you wait, twenty-five cents."

He deferentially takes a blank, and after picking up the usual five pennies penholders, draws a prize on the sixth, and writes his message:

"Miss DOVEY DINKY, Jayville, N. Y.: Am very lonely. Want you, my love. Business prospects good. Success deemed certain.—LUTHER."

Then he shoves it under the nose of the "district messenger" superintendent, who eyes it wearily.

"Telegram? Next counter."

"Next counter! The young lady there!"

The young lady? Luther gasps and reddens until his comforter pales with envy.

Send that message through her? Never! She would laugh at it. If there was only a male operator?

He beckoned one of the boys.

"Sonny, do men never send telegraphs here?"

"Why, cert. Send as many as you like."

"I mean do men never send the messages. Do the telegraphing, you know?"

"Naw. She'll send it for you! She's a daisy operator, she is."

"Oh."

"Say, Rocks, give us a quarter, will yer?"

"What for?"

"For me mudder."

"No, I won't."

"Aw, yer no good."

There is no help for it. With the air of a convicted felon, he places his message in front of the fair one, who is busy for the moment in howling to a bad actor.

"Kittie, did yer see him?"

"I saw him. Back again. Troupe's busted, I guess. He's kind of sweet on you, Jen."

"Humph! Them actors are sweet on everybody."

She sweeps down on Luther's message like a Simon, and reads it off in a high key.

"Am very lonely—"

"No no," gasps the poor young man—"not lovely—lovely."

By this time he is so warm that he can hear the pomade sizzling under his hat.

"Lonely? Well, it looks like lovely. Say, do you want to send this night-rate?"

"Night-rate? What's that?"

"Do you want it to go to-night and be delivered in the morning?"

Luther's dander begins to rise.

"See here, miss, I'm no fool. I know what a telegraph is and—"

"You've written this on a red blank, and it can't be delivered till morning. If you want it to go immediately, write it on one of these other blanks."

Sure enough! So the message is rewritten and handed in again.

"Jayville! Say, Kittie, have we got an office at Jayville?"

"No! G. and O."

"You must send this by the G. and O., young man. Office across the way."

She shoves the message back at him.

"But I don't—"

"G. and O., across the way."

So across the way he goes. Click, click, click, tap, tap, tap, ting-a-ling-a-ling! Hello! Hello! Hello!

"Is that you, Central? No. Yes. Hello! What? Who is it? Me. What? Yes. You don't say. Well, well. All right." Whirr! whirr! whirr. Ting-a-ling-a-ling!

A red-haired young man, who looks as if the human heart was an open book to him, takes Luther's message.

"You must write that on one of our blanks," he says; "can't send it on no opposition blanks."

So this boomerang of a message comes back to Luther again. He begins to note it, and its honeyed phrases, culled from his heart's richest vocabulary, almost nauseate him. He wearily rewrites it, but the interruptions are confusing.

"Can't send that message collect, ma'am. You'll have to pay for it here."

"Why, I never heard of such a thing in my life."

"That's our rule ma'am. Suppose they didn't take that message in where you're sending it, we'd be out twenty-five cents."

"Not take it in? That message is to my husband, young man, and I'd like to catch him not taking it in."

But she pays, nevertheless.

"What's the price to Jayville?" inquires Luther, as his unfortunate telegram is again clutched by the fiery-headed young man.

Twenty-five and one.

"Sir?"

"Twenty-five and one. Twenty-five cents for ten words, one cent each additional word. Cost you twenty-eight cents. Say!"

"Sir?"

"We can't send no such message as this. It's against the rules."

Poor Luther! Had science, then, so sternly set its face against the little blandishments of lovers?

"Against the rules?"

"Yes. That ain't no kind of a message to send."

This was too much.

"You mind your own business," screamed our infuriated friend, "and you send that message."

"Not much, I won't," rejoined the juggler of lightning. "What kind of a telegram is that to send to a lady? Success deemed certain."

"Taint, either! It's success deemed certain."

"The operator whistled."

"Why, so it is. But you write a dizzy hand All right, I'll send it."

"No, you won't!" yelled the suburban martyr, as he tore the message to bits and danced madly upon its remains. "No, you won't. No more in mine. You can take your doddered old telegraph wire and twist it around your measly windpipes and hang yourselves, and then telegraph to me to cut ye down, and wait till I do, cuss ye!"

And then he pranced out through the door, And fled for Jayville's sylvan shore.

EDWARD E. KIDDER.

THEATRICAL RECORD.

SPECIAL CORRESPONDENCE BY TELEGRAPH AND MAIL.

Movements, Business, Incidents and Biographies of the Theatrical, Musical, Minstrel, Variety and Circus Professions.

NEW YORK, APRIL 12, 1887.

LATEST BY TELEGRAPH.

Special Reports by The Clipper's Correspondents of the Opening Night of the Week.

"Ruddygore" at the Tivoli—Illness of Mart Taylor—Edward Barrett Leaves no Route Behind—Ethel Brandon, not Sara Jewett, to do the Leads at the Alcazar—The Outlook for the National Opera Co. Dubious.

SAN FRANCISCO, CAL., April 12.

BALDWIN THEATRE.—The Thalia Opera Co. did not do the business last week they expected. The company are growing in favor, and may yet close their engagement with profit. The bill is to be changed nightly during the current week.

CALIFORNIA THEATRE.—Success did not crown the efforts of Jeffery Lewis and her company last week. "Won at Last" was put on last evening. George Wessells, Jean Clara Walters and J. O. Barrows have been added to the company. "La Belle Russe" is underlined for 17.

ALCAZAR.—"Not Guilty" has achieved success, people being turned away on several occasions last week. Ethel Brandon, instead of Sara Jewett, has been engaged for leading business. Mark Thall has done much towards the success of the business. J. R. Grismer and Phoebe Davies come back 18. Gus Williams is to play an engagement here in June.

THEATRE.—Sullivan's Panorama of Ireland opened at the Standard Theatre 10..... "Ruddygore" is on yet at the Tivoli. J. K. Murray, formerly with Thompson's Opera Co., has been engaged for the Wigwam..... Edward Barrett has left the city for parts unknown..... J. W. Baird's Minstrels are on route for this city..... Mart Taylor is in sad pecuniary trouble, and is very sick at Sulsum City, Cal..... The National Opera Co.'s engagement, which commences 18 at the Grand Opera-house, promises to be a failure, judged from the present outlook.

Dismal Failure of George Riddle's New Play in Boston—J. M. Ward Narrowly Escapes Death—Annie Clarke as a Star, etc.

BOSTON, MASS., April 12.
Edgar Fawcett's new tragedy, "The Earl," is a dead failure, and no mistake. The Hollis-street Theatre held a fairly large audience of a nature most friendly to both star and author. This audience tried hard enough to put the stamp of success upon the piece, but it was no use. It can never achieve popularity. It is the most diabolically clever play seen here in many seasons. It takes five acts to tell the story of an incident, and the two first acts are awfully weak; the third act—the cave scene—contained about all the meritorious lines and business of the play, and was really quite strong. George Riddle was plainly and painfully nervous at the opening of the play, and his was not a good performance. His voice is yet lacking in volume for the uses of tragedy; it is husky to a degree of monotony. His support was poor. Belle Archer was stilted and awkward as Marion. Herbert Archer was misplaced as Falkstone, his acting at serious periods being almost ludicrous. The experienced Rachel Noah's small part of Old Prudence may be excepted from criticism. This week will probably see the last of "The Earl."

.....James Ward came in an act of being killed last night during "Red Fox" at the Bijou. It happened in the third act, when Ward jumped from the cliff to escape his pursuers. One of the supers shot too low, and a big gun-wad entered Ward's breast, touching and bending the breastbone. The curtain was rung down, and the audience was dismissed. There had been a great deal of excitement, and the audience was very much excited. Ward was taken to the hospital, and it is thought that it will be utilized for light of entertainment in the summer, and that, if it proves profitable, a permanent show-house will be made of it.

Death of J. T. Raymond.
EVANSVILLE, IND., April 11.
John T. Raymond died yesterday at the St. George Hotel, at 1.15 A. M., after four days' illness, with an attack of heart and stomach trouble. His age is put at fifty-one years and four days. Walter J. Lamb, his manager, and the company leave tonight for New York City with the remains.

Everything Busy in the Quaker City.
PHILADELPHIA, PA., April 12.
The openings last night were good all round the circle, but there was nothing eventful, save the farewell of "Ruddygore" at McCaul's, drew a whopping house.

A Mere Flash from Hoosierdom.
INDIANAPOLIS, IND., April 12.
Wilson and Rankin's Minstrels opened English's last night to a very good house. "A Brave Woman" packed the Museum.

Death of a Manager.
WATERBURY, CT., April 12.
Dr. J. J. Jacques of J. J. Jacques & Son's Opera-house, died suddenly of paralysis April 10.

MISCELLANEOUS WIRINGS.
James M. Ward's Condition.
BOSTON, MASS., April 12.
James M. Ward, who was wounded at the Bijou Theatre last night, is at present resting nicely, and no serious results are anticipated. The play was a success as far as it progressed. S. J. Forham assumes Mr. W.'s part for the remainder of the week.

Rosina Vokes Scoring Success—A Minstrel Catches On.
ST. LOUIS, MO., April 12.
Dixey closed Sunday night to a fair attendance. "The Gold Mine" was received by a good audience at the People's..... "Bertha, the Sewing-machine Girl" had a good attendance at the Standard..... Rosina Vokes and company were received by a crowded house at the Olympic last night..... Lawrence Barrett, at the Grand, had a good audience last night, and received several encores..... Charlie Pope made his first appearance with Hicks & Sawyer's Minstrels at Pope's and made a hit. It seems to us that the name of the owner of the theatre, Charles Pope, may have been written in mistake for that of the performer, as the telegram comes to us in bad shape in another respect. It reads "Bertha Drew good attendance at the Standard," with a capital D for Drew, whereas it was meant that the name of the Sewing-machine Girl, drew a good attendance.—ED. CLIPPER.

Chicago Wearies of "Ruddygore," and it is Shelled.
CHICAGO, ILL., April 12.
McCaul substituted "Lorraine" for "Ruddygore" at the Chicago, and an improvement in both numbers and enthusiasm of the audiences was immediately noted..... At the Grand, Hermann crowded house to open return engagement..... "Neil opened "Monte Carlo" at Hooker's, to a fair reception..... Streets of New York scored but partial success at the Columbia..... The only novelty was Louise Rial's presentation of "The Only Fool" at the Academy of Music. Its strong dramatic climaxes excited unbounded enthusiasm in the large audience, and the play was favorably welcomed..... At McVicker's, Kate Claxton continues to present "Two Orphans" to average business.

J. T. Macauley Has a Rousing Benefit.
LOUISVILLE, KY., April 12.
The Boston Ideal Opera Co. appeared to a jammed house for J. T. Macauley's benefit, presenting "Musketiers." Mr. Macauley was called before the curtain after the second act and presented with a beautiful floral design. He accepted it with his usual grace, thanking his friends for their kind testimonial..... Harris' Museum was crowded at both performances yesterday. The Shadow Detective, with Dan Kelly in the leading role, being presented. The piece made quite a hit..... May Adams' Baroque Co. filled the New Buckingham to its capacity..... The Grand Central had a good attendance, with the best variety show this place has given in several weeks.

An Unexpected Opening in the Crescent City—An Actress' Bereavement.

NEW ORLEANS, LA., April 12.
An excellent audience greeted Miss Elsie Sun day (10) in "Woman Against Woman" at the Acme. The house was elaborately adorned with white roses in honor of Easter..... The Avenue's stock has caught the popular fancy by producing "Engaged." The attendance was large..... Frank Tannehill Sr. opened very unexpectedly at Parant's 10 in "The Strangers of Paris" to good business..... Last night, while Mrs. Claude Brooke, professionally known as Annie Leaf, was playing in Gilbert's "Engaged," she received a telegram stating that her only son had died in New York. She was prostrated by the news.

Miriam O'Leary Succeeds Mena K. Gale.
KEOKUK, IOWA, April 12.
A packed house at the Keokuk last night received Eunice Goodrich..... Mile. Rhea delighted a fair-sized audience..... Good Friday was truly so to Lawrence Barrett, a crowded house attesting to his popularity here. Miriam O'Leary was substituted for Mena K. Gale as Francesca. Her painstaking work was thoroughly appreciated.

"Oxygen," Given to a Large Audience in the Forest City.
CLEVELAND, O., April 12.
"A Tin Soldier" succeeded in drawing a large audience at the Euclid..... Robert Mantell in "Lively" opened to a light attendance at the Park..... "Liberty Hall's" "Oxygen" to a crowded house at the People's..... Corinne in "Arcadia" opened to a good attendance at the Cleveland.

Business Booming in the Smoky City.
PITTSBURGH, PA., April 12.
McNish, Johnson & Slavin's Minstrels had a large attendance at the Bijou last night..... The Rag Baby" packed the Bijou..... Harry Williams Academy of Music turned away people, the attraction being the Big Four..... Both Harris' Museum and the Casino Musee were filled to their capacity.

Receipts Not Sufficient to Pay the Gas Bill.
KANSAS CITY, MO., April 12.
The Kate Bensberg Opera Co. at the Gillis last night commenced a three nights' engagement to the lightest business of the season. The receipts did not pay gas-bill..... Edwin F. Mayo in "Davy Crockett" at the Ninth-street Theatre, turned people away, and the prospects are good for an immense week's business..... Prof. John Reynolds, the mesmerist, at Music Hall, is entertaining large audiences.

Reopening of a Theatre.
ATLANTA, GA., April 12.
Do Give's Opera-house, after remaining dark for several nights, was opened by Cora Van Tassel last night in "Fanchon." The engagement continues throughout the week with a change of bill weekly. Jessica Thomas Co. is announced for the week of 18.

Mrs. Langtry Opens Heavily.
RICHMOND, VA., April 12.
Mrs. Langtry opened in "The Earl" to an immense audience. "S. R. O." being posted at 7.45 P. M..... "Peck's Bad Boy" at the Pavilion had a large audience.

Opening Well.
TORONTO, ONT., April 12.
Austin's Australian Novelty Co. opened at Jacobs & Shaw's to a packed house..... Salisbury's Troubadours drew a fair-sized audience at the Grand. The house remains closed during Raymond's dates.

Death of J. T. Raymond.
EVANSVILLE, IND., April 11.
John T. Raymond died yesterday at the St. George Hotel, at 1.15 A. M., after four days' illness, with an attack of heart and stomach trouble. His age is put at fifty-one years and four days. Walter J. Lamb, his manager, and the company leave tonight for New York City with the remains.

Everything Busy in the Quaker City.
PHILADELPHIA, PA., April 12.
The openings last night were good all round the circle, but there was nothing eventful, save the farewell of "Ruddygore" at McCaul's, drew a whopping house.

A Mere Flash from Hoosierdom.
INDIANAPOLIS, IND., April 12.
Wilson and Rankin's Minstrels opened English's last night to a very good house. "A Brave Woman" packed the Museum.

Death of a Manager.
WATERBURY, CT., April 12.
Dr. J. J. Jacques of J. J. Jacques & Son's Opera-house, died suddenly of paralysis April 10.

MISCELLANEOUS WIRINGS.
James M. Ward's Condition.
BOSTON, MASS., April 12.
James M. Ward, who was wounded at the Bijou Theatre last night, is at present resting nicely, and no serious results are anticipated. The play was a success as far as it progressed. S. J. Forham assumes Mr. W.'s part for the remainder of the week.

Rosina Vokes Scoring Success—A Minstrel Catches On.
ST. LOUIS, MO., April 12.
Dixey closed Sunday night to a fair attendance. "The Gold Mine" was received by a good audience at the People's..... "Bertha, the Sewing-machine Girl" had a good attendance at the Standard..... Rosina Vokes and company were received by a crowded house at the Olympic last night..... Lawrence Barrett, at the Grand, had a good audience last night, and received several encores..... Charlie Pope made his first appearance with Hicks & Sawyer's Minstrels at Pope's and made a hit. It seems to us that the name of the owner of the theatre, Charles Pope, may have been written in mistake for that of the performer, as the telegram comes to us in bad shape in another respect. It reads "Bertha Drew good attendance at the Standard," with a capital D for Drew, whereas it was meant that the name of the Sewing-machine Girl, drew a good attendance.—ED. CLIPPER.

Chicago Wearies of "Ruddygore," and it is Shelled.
CHICAGO, ILL., April 12.
McCaul substituted "Lorraine" for "Ruddygore" at the Chicago, and an improvement in both numbers and enthusiasm of the audiences was immediately noted..... At the Grand, Hermann crowded house to open return engagement..... "Neil opened "Monte Carlo" at Hooker's, to a fair reception..... Streets of New York scored but partial success at the Columbia..... The only novelty was Louise Rial's presentation of "The Only Fool" at the Academy of Music. Its strong dramatic climaxes excited unbounded enthusiasm in the large audience, and the play was favorably welcomed..... At McVicker's, Kate Claxton continues to present "Two Orphans" to average business.

J. T. Macauley Has a Rousing Benefit.
LOUISVILLE, KY., April 12.
The Boston Ideal Opera Co. appeared to a jammed house for J. T. Macauley's benefit, presenting "Musketiers." Mr. Macauley was called before the curtain after the second act and presented with a beautiful floral design. He accepted it with his usual grace, thanking his friends for their kind testimonial..... Harris' Museum was crowded at both performances yesterday. The Shadow Detective, with Dan Kelly in the leading role, being presented. The piece made quite a hit..... May Adams' Baroque Co. filled the New Buckingham to its capacity..... The Grand Central had a good attendance, with the best variety show this place has given in several weeks.

DRAMATIC AND MUSICAL NOTES.

Florence Gerald has closed with Marie Prescott Co. and on April 11 joined the "Silver Spur" Co. to play during the spring season.

The statement in one of the dramatic papers that Nixon & Zimmerman of Philadelphia were willing to back Mrs. J. B. Potter, if C. A. Chizola could get her for America, is denied by Mr. Zimmerman, who adds that the last money that Nixon & Zimmerman put up for a female star was some time ago, and that they haven't gotten it back yet, either.

An editorial on another page shows how Ben Seawell, who is the commercial treaty of courtesy between States, as well as how N. S. Wood pointed the way from Philadelphia to Wilmington that all companies should follow whenever water is plentiful.

Beatrice Cameron, formerly Susie Hegeman, is the daughter of Dr. Hegeman, once a devotee of baseball, as our T. N. Y. letter relates.

A dispatch received just as we go to press informs us that S. J. Porhan will take J. M. Ward's place at the Bijou Theatre, Boston. Ward's condition is comfortable.

Frank Moore is sad and sore because of the attachment procured against him in Paterson, N. J. April 11. He says hard things of J. R. Gorman, to whom he stoutly claims, he was never indebted one penny.

Keokuk, Ia., wires that Miriam O'Leary took Mena Gale's place in "Francesca" last time on any stage, by Mortimer & Hyer's Comedy Co.

John J. Kennedy retired from Clifton & Weaver's "Ranch King" Co. April 9, on account of the death of his mother.

Our San Francisco correspondent wires us this week that it is Ethel Brandon, instead of Sara Jewett, who has been engaged for "Leads at the Alcazar."

Belle Gilbert was presented with a gold watch and chain while in Paris, Tex., by her husband, J. M. Gilbert. The watch was presented to her by her husband, J. M. Gilbert.

The management has organized the following company to support her for a short summer season, opening 18 at Doylestown, O.: Ethel Hilderson, Miss May, Miss Hall, Arthur Ferguson, W. E. McCoy, M. E. Mehtren, J. J. Erwood, Little May Van Olen and W. F. Ed. Foster, head of the company, will be in the fore-going also embodied a routine which puts the company in New Philadelphia April 18, Doylestown 18. It is difficult to say whether the company will be successful or not, as the company is not yet in the city.

J. R. Studley, who will next season star "A Great Wrong," will open towards the end of August.

Manager P. A. Connelly of Rehan's "Nancy & Co." is danger only 18 at his house in Philadelphia. He contracted a cold last month, and had to leave the company at Denver, Col.

The London Theatre Co. closed its tour of Georgia at Dalton April 9, after six weeks' good business. They are now en route North, through Tennessee, Kentucky and Indiana, playing the summer season in Northern Michigan.

W. F. Prouty and orchestra closed their fourth season's engagement at the St. James Hotel, Jacksonville, Fla. April 10.

J. Baldwin arrived at another anniversary birthday last week, and friends in Wheeling, W. Va., "charmed" him. It bears the insignia of the Elks.

VARIETY AND MINSTREL.
PROF. PARKER closes his engagement with Docket's Minstrels June 11. He intends on June 13 to put a combination on the road for the summer season, with Foster and Hughes as partners.

Tan, Heanthes, Kiralfy's "Black Crook" Co. is a fortnight for the balance of the season.

WONDER if the public intend to keep James Norris and his troupe in the case, and we have taken pains to interview the management of the house at which Clark's company were playing last week, the latter has both Clark and his troupe, and he flunked. Now it has been hoisted upon a Camell's back, and it may be carried through.

SMITH and ROWLAND, who played at Miner's Eighteenth Avenue, were presented by the Chicago Theatre, and are now in the city.

AMERICAN THEATRE-GOERS please remember the Garretts. The madame, with her pet pigeons, is to open an engagement at W. J. Gilmore's, Philadelphia, April 18. She has Ouda, a clever aerial artist, with her now, and her address is Madison street, and Richard Fitzgerald looks up as agent, as of yore.

PRESIDENT CLEVELAND and party witnessed the performance of the Minstrels at the National Theatre, Washington, D. C., April 9.

It seems to go hard with the American Theatre, otherwise the Theatre Comique, New Haven, Ct., Providence and other places, would be full. Now it has been hoisted upon a Camell's back, and it may be carried through.

WELL, Detroit correspondent tells this week of a showman who has dropped into a fortune of \$75,000, without a shiver on his part. But somebody else shivered, and for the last time.

THERE is no denying D'Alvi, now with Rolly & Wood's Co. He is versatile, and altogether clever, with no dunder.

JOHN R. CLARKE is doing his dialect entertainments through Canada.

DAN and GEORGE HART's daughter Katie is rapidly coming to the front.

FOREIGN.
THE latest novelty in Vienna is a four-act farce by Karl Laufs, called "Ein Toller Enfant," which has made a hit at the Theatre. The plot hinges on the misdeeds of a hard-up medical student, who, in order to get money, has to change the charge of his uncle's apartment, hits upon the ingenious idea of letting it out in beds to lodgers.

IN London, Holy Week, the Drury-lane, Lyceum, Vundeville, Criterion and Toole's Theatres were closed.

H. A. BIAN, the American basso, plays Pooch-Bah with Cartes' "Mikado" Co. in Berlin, Ger., next week.

RIZET's opera "Lella" ("Les Pêcheurs de Perles") will be sung at Covent Garden, London, this week for the first time in English.

MARY ANDERSON opened at the Theatre Royal, Birmingham, Eng., April 11.

HENRY IRVING will take off "Faust" from the London Lyceum stage about May 2, and will then renew some of his earlier successes. Geo. Wenden, who is temporary, will be in the charge of his American tour.

It is said to be settled that Charles Wyndham will be the lessee of the new theatre to be built by John Hollingshead in Shaftesbury avenue, London.

MARLESON'S London opera season is reported to have turned out successful.

ALPHABETICAL ROUTINES.

To insure insertion, routes must be mailed so as to reach us not later than Monday morning.

DRAMATIC.

Akerstrom's, Ullie-Waterbury, Ct., April 11-18, Springfield, Mass., 18-23.

Aldrich's, Louis-Baltimore, Md., April 11-18, Pittsburg, Pa., 18-23.

Ardren's, Edwin-Grand Rapids, Mich., April 11-16, Cincinnati, 16-23.

Atkinson & Cook's-Salem, Mass., April 11-16, Lowell 16-23.

Arizona Joe-Nashville, Tenn., April 11-16, Philadelphia, Pa., 16-23.

"Adonia," Rice & Dixey's-Cincinnati, O., April 11-16, "Around the World," W. J. Fleming's-Chicago, Ill., April 11-16.

"Aloha in London"-Worcester, Mass., April 11-16, Hartford, Ct., 16-23, Meriden 21, Danbury 22, New Britain 23.

Blood's, Edwin-Salt Lake City, U. T., April 14-16, Cheyenne, Wyo., 18-23.

Bernhardt's, Sarah-Newark, N. J., April 14-16, Cincinnati, O., 18-23, St. Louis, Mo., 21-23.

Bisset's, Wilson-N. Y. City April 11-16, Oswego 22, Syracuse 23.

Barrett's, Lawrence-St. Louis, Mo., April 11-16, Terre Haute, Ind., 18, Evansville 19, Louisville, Ky., 20, 21, Indianapolis, Ind., 22, 23.

Boucault's, Dion-Washington, D. C., April 11-16, N. Y. City 18-23.

Bryon's, Fred-Lawrence, Mass., April 14, Bridgeport, Conn., 15, Waterbury 20.

Byron's, Oliver-Chicago, Ill., April 11-23.

Beamer's, Harry-Syracuse, N. Y., April 11-16.

Bishop's, Edwin-Grand Rapids, Mich., April 11-16, Pittsburg, Pa., 18-23.

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MUSICAL TROUPE.

Abbott's, Emma-Detroit, Mich., April 11-16, Cleveland, O., 16-23.

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VARIETY AND MINSTREL.

We have been asked to contradict the report of Laura Lee's death. We have never circulated it, and several times already have contradicted the assertion our contemporaries have made. As we have before stated, the only one of the Martens Trio who has died was Caroline Rahning, who went with them to Panama, and succumbed to apoplexy of the lungs.

McNISH, JOHNSON & SLAVIN'S MINSTRELS will play very few one night towns next season. Over half their time is spent in the cities and they have filled up to April 1, 1888, Manager W. S. Cleveland informs us.

AT DOCKSTADER'S THEATRE, this city, April 6, Dick Jones, the singer, was surprised by friends, who presented him with a gold medal, bearing the words "Papa's Footstep" and on the other side "Mr. Jones's name and the date of the gift."

OUR SAN FRANCISCO correspondent telegraphed on March 15 that the Bella Union, then closed, would reopen under the management of Fanny Ryan. That date, notably, writes us that it has never happened and does not intend to have any connection with that house.

EARL WEBBER, Supervisor of the Universal Amusement League, writes us, in reference to Frank Forrester's arraignment of that organization, that "it was never in better condition than at present, and in about two weeks' time he (Mr. W.) will leave for San Francisco to organize them there." As to Mr. Forrester, the Supervisor charges that "he was suspended, with two others, for breaking his oath." Both sides have now had a hearing in our columns.

ADOLPH MARTENS and LAURA LEE, who, as our San Francisco correspondent wired two weeks ago, reached that city from Panama March 23, have since been playing at the Fountain. They mail us that they expect to be back East in the course of a few weeks. While the Martens have been in Panama there was an increase in the family. Its weight was three pounds, and it was christened Jack. Perhaps it was a pup. It was too heavy for a canary.

DURING the closing week of March, the Richmond, now billed as "The Sisters Richmond," the Richmond Gens, the "Prize of America," were at the Circus of Varieties, Bristol, Eng., as also was Ida Morris.

The event among the Bowery vaudeilles this week is the benefit to William Dunley, the veteran fire brigade, who in the course of a few weeks, will be the subject of old made sonorous trumpet of "Big Six."

THE advertisement inserted in our last issue, stating that Manager Fred Waldman of Newark, N. J., would close his theatre April 9 for repairs, is pronounced a fraud by that gentleman. It is all the more serious a matter because his name was signed to it. In order that he may ferret out the perpetrator and punish him, he has forwarded the original MS. to Mr. W. He will not close his theatre until some undetermined time in July next.

THE GORMAN BROS. are to head a minstrel troupe next season, with Fred E. Wright as manager. The CLIPPER QUARTET and Hawkins and Collins have signed with Thatcher, Primrose & West for 1887-8.

THE FOUR POWERS BROS. are casting an eye heavily towards "The Comet" to work at their act this week at Miner's Bowery, this city.

PETE DAILY is to leave the American Four, and join J. F. Hoy for a double team. Both are under a five years' contract with the Howard Athenaeum Co.

The sister of Charles Moreland of Moreland and Dixon died in Quincy, Ill., April 4. Although not a professional, yet she had many friends in it.

AN American performer now in England has had his eyes opened. He writes us: "The leading acrobats here, singly or in troupes, are marvellous to me. They practice so much that they do impossibilities, almost."

SAM WATSON, formerly here with Adam Forepaugh, appears to be keeping his end up as proprietor of the Circus of Novelties, Bristol, Eng.

WILMOT and LESTER, bicyclists, opened April 4 at the Royal Holloway, London, Eng., and their act somewhat astonished the natives, notwithstanding that European trick-riders are numerous, and there are now in England five wheelers from America. Their English debut was made March 28 at Bristol, with Sam Watson.

MAY FISK organizes her company in Syracuse, N. Y., this week.

PROF. R. T. FIORINI, leader of orchestra in Hurley, Wis., on April 1 received a patent for a stringed-instrument holder.

O. A. DUNCAN, ventriloquist, was "called to time" at the Academy of Music, Buffalo, N. Y., April 5, and through Manager Somerby was presented with a gold watch inscribed: "A. O. Duncan. From his professional associates, April 5, 1887." Mr. D. closed his engagement with Baker & Moulton's Co. April 9 to join the Kiraflays at Ohio's, this city, 11.

THE late James W. Brevante was born in Cleveland, O., in 1852, and came to New York as a pupil of Nick Bertelton in 1865. His debut was made at the Green-street Theatre, Albany, in sketches, etc., with Bertelton, and with the latter, as Master Jimmie, he subsequently trained in several variety and minstrel companies, doing songs and clogs. Afterwards, for two or three seasons, he was with the Four Diamonds in M. B. Leavitt's Specialty Co. Then he joined the Theatre Comique forces. Deceased was not an Elk, but belonged to Lodge 108, K. P.

PARTICULARS of the killing of Horace Wambold have been received in this city from Lewis W. Hertz of Austin, Tex. James Spears of San Angelo was the slayer, and Wambold was shot while resisting arrest. Deceased went to Texas in 1874 and made his first appearance as a variety professional the same year at the old Comique Theatre, Galveston, Tex., under the management of E. L. Hremond. After playing engagements at Dallas, Houston and other points, he removed to San Antonio, where he remained until the summer of 1878 when he went to Austin with W. Hertz, playing at the Theatre Comique and Bell's. In November, 1871, in conjunction with Fred Saelzler, he opened the Novelty Theatre, where they ran until January, 1884. He then accepted an engagement at San Angelo, where, after a time, he and Tom Pendergast, who had been with him for several years, he had been keeping a saloon at that place. He leaves a young widow; he married Ella Harvey at San Angelo, March 12, 1887. Deceased was a comedian of considerable merit, and a favorite on and off the stage.

ALFRED KESSE, who up, his wire threw him off in Milwaukee last week.

SAM DEVERE has signed with Hyde's Specialty Co. PADDY and ELLA MURPHY are playing "Muldoo's Picnic" in the English provinces.

SEKERRY and RYLAND benefited at Cardiff, Wales, March 25.

JOHN CARSON last week finished his seven weeks' engagement with Sackett & Wiggins, in St. Paul, Minn.

WORLD comes to us from Marietta, O., that Al Thompson, acrobat, who had been playing at the Theatre Comique, was to-day taken to the hospital. The note is dated March 9. Probably a slip for April 9, as it reached here 11.

THE MARTIN BROS., dancers, sailed for England April 12 on the steamship Wyoming.

THE veteran dancer and comedian R. M. Carroll is to be tendered a benefit at the Star Theatre after April 21. Is not this a trifle too close to the Davidge benefit for both to prosper as they deserve?

THE MARTELL FAMILY live in number, go with Hyde & Belmont's Specialty Co. next season.

THE BOHEM BROS. are reported to have separated. JOHN JOLLY NASH did the "Friscons" in great shape during his stay at the Wigwam.

VIRGINIA.

RICHMOND.—The Richmond Theatre remained dark last week. Mrs. Langtry comes April 12. There has been a rush for seats, and in all probability the "S. R." sign will hang out about night. Columbia College Glee Club is booked for 13. On 15, 16 the boards will be occupied by local talent composed of our society belles in "A Scrap of Paper" and "Mad as a March Hare." This promises to be the event of the season.

ACADEMY OF MUSIC.—Commencing 12 "Sam's of Power" for the week. The New York Bijou Opera Co. had a successful run last week.

PAYLON THEATRE.—This week, "Peck's Bad Boy." A. F. Misco closed 9 to large audiences. Manager Allen is justly proud of his opening week. He has good bookings for some time ahead.

PETER'S THEATRE.—The "Friscons" in great shape during his stay at the Wigwam.

WORLD OF AMUSEMENT.

—Some of the Philadelphia papers are sparring over the mooted question whether the late Alexina Fisher created the character of Mrs. Crosby in the comedy of "Extremes" at the Boston Theatre, this city, in 1850, or at the Walnut, Philadelphia, in that year. It is not of much consequence. There have been two comedies of that name played in this country. One was American and was soon forgotten; the other was English, and lasted. Miss Fisher played in the American but never at the Bowery Theatre. She played it alternately in Philadelphia and this city; but here she appeared at the Broadway Theatre. The reason was that that house was managed by E. A. Marshall, who was also conducting the Philadelphia theatre at which the American comedy was originally produced.

—Hon. Francis Childs, father of Nathaniel Childs, died suddenly April 6 at his residence, 14 Harvard street, Bunker Hill District, Boston, aged sixty-seven. He leaves seven children. He had held many public offices, and was a prominent Mason.

—James T. Powers has been engaged by the Aronsons for their company, and is to have a short season in New York, after which he will go on tour with one of their road companies. Mr. Powers will complete his present season with "The Soldier."

—T. J. Farrow will have a new financial manager next season in the person of W. T. Howard, and he will star in a new play, "Bally Boreen."

—Richard Stahl's Comico-Opera Company, with Bertie Crawford as the star, is to open season in Chicago June 1, in "La Fille du Regiment."

—Thomas R. Perry, who has been piloting T. J. Farrow, will be his business-manager in advance next season also. Mr. Farrow's judgment in this matter is to be commended.

—"Chic-Chic" is the title of the comic-opera written for Vernon A. Jarreau. The scene is laid on an island in the Southern Pacific.

—The Neuville "Boy Tramp" Co. rested Holy Week at Grand Rapids, Mich.

—Henry Irving has forwarded to the officers' mess at West Point a valuable water-color sketch, in expression of his pleasant day with the mess while he was last in this country.

—Maurice Pike on April 3 left the dramatic company with which he had been touring Pennsylvania and New Jersey during Lent, and is now with "The World's Co." His place in the other organization has been taken by G. W. Marston, and in the place of Mrs. Saxon, who left March 28, there is now May Preston.

—Herbert Charter, the English actor lately visiting here, was married in Chicago, March 30, to Theda, Krich of the "Hunch of Kaysa" Co. The pair sailed for England April 1.

—Bartley McCallum has signed for the summer season with Manager Dave T. Keiler of Kansas City.

—Jean Henri Dupin, the oldest of French dramatic artists, died in Paris April 7, aged ninety-six. His first play, "Le Voyage a Chambord," was produced in 1808, and he had since written more than two hundred plays, in fifty of which he collaborated with Eugene Scribe. In 1880 he headed the list of ten pensioners of the Society of Dramatic Authors, each of whom received 600 francs annually. None of his plays is known to the American stage, leastways, under its original title.

—The Arion Singing Society of Brooklyn, N. Y., now has two hundred and twenty-five members. It has just elected three officers for the current year: President, Peter Bertsch; vice-presidents, Louis Deutz and Carl Wirth; recording-secretary, P. P. Huberty; corresponding-secretary, Fred Hyde; financial-secretary, H. T. Schenemann.

—Wm. C. Kingsley, the Brooklyn billposter, who is charged with outraging Annie Colter, aged eleven years, had to increase his bail from \$1,000 to \$2,000 April 7. There had been a rumor that he intended to leave town, but the fact that he did not go when he might have done so spoils it somewhat.

It had also been rumored that his wife was trying to buy off the parents of the girl for \$500. This is creditable to her wit, although technically illegal.

—Mrs. George A. Conly, widow of the singer, died in this city April 8, aged thirty-eight. She had been living quietly since her husband's death. She leaves two young sons.

—Adolph M. Barron and Elsie Relyea, until recently of Carrie Stanley's Co., are now coaching the Wyandotte Club, amateurs of Kansas City.

—The company from which Thomas and Watson withdrew, some time since, and which was organized to play Pennsylvania and New Jersey during March and April, is now made up of Alf, Mamie and Carrie Wallace. W. T. Dulaney, Charles Anderson, William Mack, May Preston and Elsie Gladys. A. S. Burford, formerly CLIPPER correspondent in Lynchburg, Va., is in advance, and while expected to remain East, and to close June 25 in Jersey City.

—Sam T. Jack was overtaken April 5 by another birthday anniversary, and the denizens of his "Adams' Eden" presented him with a gold-headed umbrella to keep him dry, whereupon he proceeded to utter a tirade at the theatre, the Hotel, Montreal. While the symposium was on, the orchestra of the Theatre Royal serenaded the "bizzers."

—A note not signed by either of the high contracting parties informs us that Gus T. Wallace of Amesbury, Uncle Tom's Cabin Co., was recently married to a non-professional of Hartford, Ct. As we do not know the writer, we prefer not to give the lady's name.

—A manager who has been testing the occidental talent of the West, "The Westerns," has been very much magnified. It consists largely of fictitious real-estate transfers, which do not help the show-business even a little bit.

—Fred Felton's Star Dramatic Co. had its first slip of the Inter-State Commerce bill April 4, when the company had to pay full fare, with extra baggage, increased the rate to more than double.

—Charles S. Howard, who died in this city April 7, at the residence of his mother, Mrs. Rose Watkins, was the eldest son of that actress by her first husband, Charles Howard. He was born about 1855, and had been on the stage since 1873, having played with Januscheck, F. S. Chanfrau and Mr. and Mrs. Harry Watkins. His last engagement was with James Owen O'Connor's Co., with which he played for the last time March 14 at Greenville, S. C. He was unmarried and had no children.

—George Harris, business-manager of the Weston Bros., paid THE CLIPPER office a call last week. He reports their business as gratifying.

—Newman's (Boston) left for Akron April 9 for Akron, O., where he will spend the summer. He had been for three seasons past of Albee's Co.

—The Baird Dramatic Co. is now made up of Robert H. Baird, Edwin Houghton—who has just returned to it—Allan Halford, Barry Harvey, Lewis Baker, R. D. Moreland, Hans Carr, Florence Sutherland, Mamie Harvey, Edith Archer and little Maudie and Bobbie Baird.

—James Fort is now at the head of the Golden Opera Co., which is playing at the West.

—Geraldine Umar is to sail for England April 23. She goes to the Theatre Comique, under engagement to R. D'Alby Carter, for the prima donna roles. She is to take the place of Leonora Brahman, who will retire for a domestic reason. Miss Umar is to be accompanied by her sister.

—A letter from Philadelphia, signed simply "Kissinger," states that J. H. Anderson, for the last five years manager of English's Opera-house, Indianapolis, Ind., has been lying up in Philadelphia of inflammation of the lungs. We are also written that Mr. A. is a member of Indianapolis Lodge of Elks.

—J. S. Kusel has become acting-manager of Gardner's "Streets of New York" Co., he informs us, and Charles Hale of Chicago has become its advance-agent.

—W. B. Leonard, who has joined the Norman Dramatic Co., supporting Stella Rees, in the capacity of business-manager, reports patronage as encouraging.

—David Creamer, author of "Methodist Hymnology," died in Baltimore, Md., April 8, aged seventy-five years. He was one of the coroner's jury that investigated the killing of the Massachusetts soldiers in Baltimore April 19, 1861.

—Cassell & Co., the English publishers, have issued a translation of "The History of Music," by Emil Naumann of Dresden, Germany. The translation is by F. Praeger. The work is in two octavo volumes.

—It is a boy. Henrietta Crossman is Mrs. Brown in private life in Ashtabula, O.

—Harry McAvoy, who is with the "Two Johns" Co., reports that business with them attained to a surprising height for Lent was last week in this city. George C. Dobson was last week in this city, granted a divorce from Virginia Dobson by Judge Donohue. The plaintiff is not George C. Dobson, being his nephew, and the son of Henry C. Dobson.

—Prof. J. Jay Watson is writing reminiscences of his musical travels for the tiny Corona (N. J.) News-Letter.

—The Payton Comedy Co. now includes Isaac Payton, manager; Mattie Keene, Edna May, Mollie Spooner, Little Cecil, B. P. Allen, R. S. Spooner, F. E. Hall, Sidney Oliver, F. E. Spooner, James Farmer, B. Gale, R. K. Spooner, T. McHughes, Prof. Will Swearingen.

—Mr. and Mrs. J. W. Ransome left Bridgeport, Ct., last week to attend the funeral of the lady's brother in Richmond, Va. He was Sedge Park, the son of the first of New York's Ward.

—"Across the Atlantic" Co. will rest in this city this week.

—"The Two Tramps" Co., which laid off in this city Holy Week, is not to go out again this season, it is said.

—Imre Kiraly sails for Europe April 14.

CIRCUS AND SIDESHOW.

THE KING & FRANKLIN CIRCUS and WILD WEST opened season April 4, at Chattanooga, Tenn., at popular prices and to packed houses. Quite a number of changes have taken place this winter since the withdrawal of Mr. Burk from the firm, who, by the way, is to have a show of his own this season. The show has been in the high water in the above city since Dec. 11, and K. & F. have kept a force of men employed in repairing and repainting everything, from the "toe-pins" to the band chariot. New canvas has been bought throughout, and the spread is considerably larger than the other last season. The museum is 90x150, big top 140x100, round-top with two soft, middle-pieces, and a 50 ft. dressing-room. This increase in size, and the addition of a Wild West, has made it necessary to add another car to the train. Andy Showers, a very busy all-around breaker, stock and high water, and the general manager, and which four cream stations now do an act that reflects great credit on the trainer. J. P. Fagan is, as usual, in advance. Mr. Franklin is the general advance agent and Mr. King the general manager. The show has been in the high water, and J. P. Fagan is, as usual, in advance. Mr. Franklin is the general advance agent and Mr. King the general manager.

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Kane Falls, W. T. Howe, manager of the New Market, arrived in Portland from the East. He succeeded in booking a number of first-class attractions.

DISTRICT OF COLUMBIA.

WASHINGTON.—At Albright's, Louis Aldrich, in "My Partner," drew small audiences last week. The Hamiltons' Co. play "Pantalone" this week. Sunday, 10, concert by the Washington Musical Association, under the leadership of J. P. Sousa of the Marine Band. Next week, "Saints and Sinners."

NEW NATIONAL THEATRE.—Haverly's Minstrels attracted good houses. They closed 9. Dion Boucicault is now here in "The MacDonnells." The Jilt. On 18, actors' fund benefit, "Jim the Penman" will be done. 19 and week, "The Main Line."

HARRIS' BLIND.—Gray & Stephens' Co. had the capacity of the house. E. F. Thorne's "Black Flag" this week. "The Roman Rye" follows.

KENNY'S WASHINGTON THEATRE.—J. L. Sullivan was greeted 4, by the largest audience the house ever held. Before 8 o'clock people were turned away. D'Alvini's Co. filled the rest of the week to fair business. Duncan C. Ross' Co. showed 7, 8, 9 in conjunction. George Morton, in "His Sin," 11-16.

DINK MUSEUM.—Loudon McCormack did nicely last week. The "Cold Day" Co. are here Easter week.

WILLARD'S HALL.—Yale University Glee Club. CONGRATULATORY CHURCH.—The Boston Symphony Orchestra, 18, 19.

LOUISIANA.

NEW ORLEANS.—All the theatres were closed during the week, with the exception of the Avenue. It is rumored that they closed on account of not being able to secure good attractions, but whether they were closed for this reason or on account of its being Holy Week, I can't say.

AVENUE THEATRE.—Manager Lowden's stock is presenting "She Stoops to Conquer" in a very artistic manner. Wright Huntington, Fred Hardy and Wealthy Allyn are fast becoming favorites. Next week, "Engaged." The business manager of this place of amusement, Capt. A. Donnadieu, is advertising his company for all they are worth. His latest and most attractive scheme is a souvenir programme of the ceremonies of the unveiling of the equestrian statue of Gen. A. S. Johnston on one side and the bill of the play at the Avenue on the other. The programmes were eagerly sought.

ACADEMY OF MUSIC.—Ella Elliser appears 10, presenting the first half of the week "Woman Against Woman" and the latter portion "Egypt."

MUSEUM.—The programme at Robinson's Museum the past week was of an attractive nature. Besides the Cranks, it included a Phantom-lady, Egyptian Mystery, Arkansas Traveler and the Skeleton-girl. In the afternoon the Australian Novelty Co. appeared in a variety entertainment.

KENTUCKY.

LOUISVILLE.—At Macaulay's Theatre week of 11, Boston Ideal Opera Co. Rice's Evangelist Co. filled a week's engagement to excellent business. J. T. Macaulay, proprietor, has been tendered a benefit 11. The boxes and the most desirable seats were sold at auction 7, the receipts amounting to \$1,200.

HARRIS' MUSEUM.—Week of 11, "Shadow Detective." The Marinielli Novelty Co. drew crowded houses during the past week. The contortions of Marinielli held the audiences spell-bound.

NEW BUCKINGHAM.—Week of 11, May Adams' Burlesque Co. A well-selected variety show was given last week by the Albion Family, Edna Morton, W. S. Wheeler, Hickey and Davis, Rosie Hall, Ed. Martin and Rosie Lonsdale, Henry Wheeler, Bertha Florence, Turner and Russell, and Prof. E. G. Johnson, assisted by H. W. Leonard. Prof. Johnson gave an extra performance 7 on the Spiritualistic order.

MASONIC TEMPLE.—Henry Hilliard, formerly with the Duff Opera Co., and who remained in the city after having some trouble with J. C. Duff, takes a benefit 14.

GRAND CENTRAL.—Billed for week of 11, Kelly and Adams, the Barons, Gertrude Holden, Lou Prentiss, Fred Mortimer and the stock. Business is fairly good. The Marinielli Novelty Co. has been tendered a benefit 14. The boxes and the most desirable seats were sold at auction 7, the receipts amounting to \$1,200.

NOTES.—Manager R. L. Britton of Harris' Museum has returned from an extended tour of Mr. Harris' circuit. J. J. Nugent, ahead of May Adams' Co., was with us last week. Eugene Elrod, the popular treasurer of Macaulay's Theatre, who has been suffering with a severe cold, has been past two weeks, is again at his post in the box-office.

PADDOCH.—The Nellie Free Co. had crowded houses all last week at popular prices. Next comes Louise Pomeroy, April 18, for one week; Home Brass Band 12. "Sisters' Tent Circus" was here last week to good business. E. A. Varney and A. B. Creary of the disbanded Brennan & Shine Co., joined the Nellie Free Co. here. Robt. Wayne is now playing leads with them. Professional people will be surprised when they come to Paduch to find a new show with a sensational appeal at the Opera-house, and a new street railway from the depot to the theatre.

OWENSBORO.—Rose Wilson will lecture all this week on "Temperance" at the Opera-house. Prices will be advanced at the Opera-house May 12, when Rhea makes her first appearance before an Owensboro audience. She will have a crowded house. Dr. J. A. Willis will appear at the Opera-house 14, under the auspices of the First Baptist Church, and will deliver his lecture, "On the Wing." Owensboro has recently subscribed \$100,000 for a new railroad to Louisville. Another road is now talked of from Owensboro to Vincennes, Ind. The police force will give a ball at the Armory Rink 11.

ILLINOIS.

CHICAGO.—"Ruddy Gore" had been intended for a five weeks' run at the Chicago Opera-house, but after the first rush of the curiosity-seekers was over, vacant chairs commenced to grow alarmingly frequent, and, warned by the decreasing audiences, the management decided to take "Lorraine" was substituted this week. If "Lorraine" cannot keep up the interest to the end of the five weeks, "The Black Hussar" will be brought out.

GRAND OPERA-HOUSE.—Various changes were made in Hoy's "Hole in the Ground" at its initial performance. It was improved by the judicious pruning, yet it failed to excite any overwhelming interest, and had ordinary houses, save on the opening nights. Herrmann is back for a return engagement. Underlined: "A Rag Baby."

MCVICKER'S THEATRE.—Kate Chase resumed "The Two Orphans" last week, to open her Chicago engagement, and succeeded so well that it will run this week, after which she will produce "The Brain Stealer," with Catherine Lewis in the cast.

HOOVER'S THEATRE.—Michael Strogoff filled in a week, but that was more than it could do with the theatre. James O'Neill is this week's attraction with "Monte Cristo." Rosina Vokes opens 18.

COLUMBIA THEATRE.—W. L. Bishop killed time last week, and Geo. C. Boniface followed in "Streets of New York." F. Mitterwurzer is underlined.

LYCEUM THEATRE.—Good houses prevailed at Burt Clark's Specialty Show. This week: Marinielli's Cosmopolitan Congress.

GREENIE'S GARDEN.—Marie Prescott's engagement opened auspiciously in "Cezka," and this week "Pygmalion and Galathea" and "The Little Girl on the Hill." Next week: "Romeo and Juliet" and "Twelfth Night."

STANDARD THEATRE.—"Si Perkins" had too little vitality to do much business. M. B. Curtis is back with "Caught in a Corner."

PROFESSOR'S THEATRE.—Manager Reed was kept busy finding seats for all the people who wanted to see "Shadows of a Great City." "A Bunch of Keys" is on, with Oliver Byron underlined.

ACADEMY OF MUSIC.—Crowds flocked to see "Around the World in Eighty Days." Louise Rial is playing "Fortune's Fool" for the first time in Chicago.

WINDSOR THEATRE.—"Neck and Neck" comfortably filled the cash box. Oliver Byron is on.

CRITERION THEATRE.—Good business prevailed throughout the week of "A Bunch of Keys," which gave way to "Si Perkins."

CASINO.—"Standing room only" was a chestnut all the week, while Hall & Bloodgood's Co. were prancing around the stage. "Michael Strogoff" followed.

OLYMPIC THEATRE.—Von Goffe & Fisher's "Gaiety

Co." played to profitable houses. McIntyre & Heath's Co. is on.

BRANDON'S MUSIUM.—This week: Little Marnie, Don Cameron, Dr. Merlan and Miss Hayden, Sig. Galletti, Dan Nash's Co. and Prof. Taylor's Entertainment.

KOHL & MIDDLETON'S MUSIUMS.—This week: London Ghost Show Co. Pavanelli Troupe, Capt. Laibbe, the German Rose, Giovanni, Mamie Clayton, the James Family, Col. Joe Shelley and Broncho John's Wild West, Babel and Bryan O'Lynn's Gaiety Co.

A NEW THEATRE.—L. M. Smith is organizing a company to build a new theatre at Ellis and Oakwood avenues, at the southern limit of the city, near the lake shore. The limit to place \$150,000 worth of stock to pay for a six-story building, 110x200ft. Plans will occupy the front of the structure, but the theatre auditorium will be 125x110ft., with a seating capacity of about 2,000.

The plans have not been accepted yet, as there is a difference of opinion as to the size of the stage, and whether to have one or two galleries; but it is thought the details will be arranged within a fortnight and work commenced as soon as possible.

THE INTER-STATE COMMERCE BILL.—On 7, Col. McCullum presided at a meeting of local and theatrical managers held to protest against the new passenger rates and extra baggage expenses charged by the railroads under the Inter-State Commerce law. The managers presented the excessive charges wired THE CLIPPER 4, and on behalf of theatrical printing houses, C. H. McConnell of the National Printing Co., C. A. Vaughn of the Fitter & Vaughn and others told how seriously the blow to the traveling companies had cut into their business. No definite action was taken. A committee was appointed to draft resolutions to forward to the commissioners. The fifteen men are: C. H. McConnell, Syracuse, N. Y.; Harry J. Powers, treasurer, and an executive committee was named to include R. M. Hooley, Louis Sharpe, John McConnell, John Hamlin, Daniel Shelby, Alfred Johnson, James Parnell, E. R. Jones and George Morris. The committee on resolutions submitted a petition to the State Commerce Commission, which sets forth at length the grievances of the theatrical profession and kindred interests, and which it is proposed to circulate among the 3,500 theatres of the country. To be signed by all the employees. Within the next few days the commission at Washington will be inundated with copies of the petitions bearing long lists of names. The association asks that the law, as applied to the amusement profession, be suspended for 90 days on account of existing contracts, which otherwise cannot be fulfilled except at great loss to traveling organizations; also that the law be so interpreted as to permit the railroads to grant, as heretofore, reduced rates based on the number of persons in the company, distance traveled, quantity of baggage, etc.; that the railroads be authorized to permit the common-sense principle underlying all business affairs, and to grant proper concessions to what might be termed "the wholesale trade." 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BLCH, O'Rourke and Deasley signed
the New York Club.

THEIR ANGELS.

My heart is lonely as heart can be.
And the cry of Rachel goes up from me.
For the tender faces unforgotten
Of the little children that are not;
Although, I know,
They are all in the land where I shall go.
I want them close in the dear old way;
But life goes forward and will not stay;
And he who made it has made it right,
And I miss my darling out of my sight.
Although, I know,
They are all in the land where I shall go.
Only one has died. There is one small mound,
Violet heaped, the grave grass growing;
Twenty years have blossomed and spread
Over the little baby head;
And, oh! I know
She is safe in the land where I shall go.
Not dead; only grown and gone away.
The hair of my darling is turning gray.
That was golden once in the days so dear,
Over for many and many a year.
Yet I know I know
She's a child in the land where I shall go.
My bright brave boy is a grave-eyed man,
Facing the world as a worker can;
But I think of him now as I had him then,
And I lay his cheek to my heart again;
And so, I know,
I shall have him there where we both shall go.
Out from the Father and into life;
Back to his breast from the ended strife.
And the finished labor, I hear you say,
From the lips of Him who was Child and Lord,
And I know that so
It shall be in the land where we all shall go.
Given back—with the gain. The secret this
Of the blessed Kingdom of Children is:
My mother's arms are waiting for me;
I shall lay my head on my father's knee;
For so, I know,
I'm a child myself where I shall go.
The world is troubled and hard and cold,
And men and women grow gray and old;
But behind the world is an inner place
Where yet their angels behold God's face,
And, lo! we know
That only the children can see Him so.

SAD STORY OF RAPHAEL BEASLEY.

WRITTEN FOR THE NEW YORK CLIPPER.
"A singularly conscientious man is Beasley," said Smith as we sat at luncheon the other day. "Ah, his is a sad sad story. You remember him, don't you?—Raphael Beasley—tall, pale chap of about thirty, with large, melancholy eyes, used to live around in X street."
"I've seen him," I replied. "He used to be very active in temperance circles, was the president of a total abstinence society, or something of that sort."
"That's the man," said Smith sadly. "Ah, poor fellow, poor fellow!" he added in a low, mournful tone of voice, and I saw a tear glisten in his eye.
"Is he dead?" I asked sympathizingly.
"Worse, worse," replied Smith. "It is a painful story," he continued after a few moments' pause, "but you shall hear it; and I think you will agree with me that Beasley's case is unparalleled in the annals of mankind. About a year ago his health began to fail, and the doctor recommended a generous diet, plenty of port-wine and a change of air. The generous diet seemed out of the question, because Beasley, like so many teetotalers, was a dyspeptic; he rejected port-wine with horror, as a matter of course; but he consented to try a change of air, and he went to Europe."
"Last summer I had occasion to visit London on business. On the very evening of my arrival I met Beasley on Regent street, reeling along in a frightful state of intoxication."
"I see," I interrupted. "He had fallen into evil company, had yielded to temptation, and—"
"Nothing of the sort," said Smith. "Raphael Beasley was still as true as steel to those principles of temperance which had governed him all through life. You look surprised, but be attentive and I will explain. I took poor Beasley with me to my lodgings. He talked a good deal on the way, and after our arrival, but his remarks were incoherent, and I could make nothing of them. I put him to bed, and he soon sank into a stupor. When he awoke the next morning, I felt it my duty to administer a stinging rebuke."
"Beasley," I began, "I cannot tell you how pained
"He interrupted me hurriedly.
"Smith," he said, "I know all you would say; but wait until you have heard my story before condemning me. In the first place I must tell you that I am no longer Raphael Beasley, but Plantagenet Chumley, of Chumley Manor."
"I stared at him in amazement.
"A few months ago," he continued, "I made the acquaintance of Reginald Chumley, the sole representative of an ancient and noble family. He was a man of about fifty, and was celebrated for being a hard drinker. I believed that it was my high and holy mission to awaken in him a realizing sense of the error of his ways. I labored with him many weeks, but in vain; he drank harder than ever and only laughed at the starting statistics which I again and again called his attention. But I succeeded in gaining his respect, his friendship. One day he came to me and told me he wished he had a son like me to represent him after he was gone, and he then and there offered to make me his heir, provided I agreed to assume the name of Plantagenet Chumley, to live as became a Chumley—in short to become, to all intents and purposes, a Chumley. I promised—nay, I swore it—swore a horrible oath that would chill your young blood were I so imprudent as to repeat the name of Plantagenet Chumley, representative of that noble family for Reginald Chumley has been dead three months."
"The old man," went on Beasley—I should say Chumley—is a delightful place. It contains a family ghost, who is really a superior person and has done his utmost to make me feel at home. In life he was my great-grandfather, Algernon Chumley."
"But, my dear Smith," continued my friend earnestly, "since I enjoy all the inestimable advantages which are a Chumley's by right, it is but just that I should assume the name of Plantagenet Chumley. Fate has imposed upon my race, is it not?"
"I suppose so," I replied, not quite seeing what he was trying to get at.
"At all events, my oath to Reginald Chumley shall be kept. I am a Chumley, and as a Chumley I will live and die. Know then, my friend, that we have a family curse—it is hereditary drunkenness. I did not learn this until after Reginald Chumley's death; then it was too late to turn back. Every male Chumley for three hundred years has drunk himself to death; therefore, in fulfillment of my oath, I am drinking myself to death."
"My dear fellow," I cried, "surely you might waive that point! Remember your former principles—"
"My principles," said he with deep pathos, "are strong as ever. I loathe and abhor the accursed stuff, but my oath is a sense of what is expected of me as a Chumley must of course be paramount to all other considerations. I have no alternative; I must go on."
"I argued with him for some time, but found him inflexible. He left me with tears in his eyes and a gay drinking-song on his lips. I did not see him again. I hear from him occasionally, however, and he informs me that alcohol seems to agree with him, that he never enjoyed better health, and that his journey to the tomb is likely to be an unexpectedly long one. He seems quite heart-broken about it. Poor Beasley—I mean Chumley!"
"Smith pressed my hand and hurried away, overcome by emotion, and I went to the desk and paid for my luncheon with a heavy heart and four dollars.
F. A. STEARNS.

A Profitable Investment.

He made in a profitable and it is used to send your ad-
to Hattie A. Fox, Portland, Maine, who can fur-
nish you work that you can do and live at home, where
ever you are located; few there are who cannot earn over
\$50 per day, and some have made over \$100. Capital not re-
quired; you are started free. Either sex, all ages. All
particulars free.—Advt.

A SUCCESSFUL FAILURE.

WRITTEN FOR THE NEW YORK CLIPPER.
BY CHARLES H. DAY.
He was an old-timer who kept guard at the back door of the theatre, and had in his younger days been an actor of some little ability. He said:
"I suppose I could have set up an actor-factory and come out as an elocutionist, preparing pupils for the stage in twenty easy lessons—a desirable opening and success guaranteed—all that sort of thing, you know; but I never could bring myself to tackle that business. Too much like obtaining money under false pretences. None of it in mine, please!"
The veteran pulled and puffed on his odoriferous briarwood pipe for several moments in silence. Then his tongue wagged again.
"What I should have done I can see now. I should have saved my name, and to-day I might be running a public and creating dyspepsia by the sale of heavy ales, chops, steaks and rarebits. I would have made both a rare landlord and a good customer."
The speaker laughed immensely at his own witticisms, and blew clouds of smoke about his head in an air pungent with the rankness of his foul, black pipe, and strong, cheap tobacco. Then the old man sighed deeply, after which he went on:
"All the world's a stage," the Master says, and I am playing my little part in the great cast. When the curtain falls for the last act, and the Great Critic passes judgment, I guess the old back-door-keeper will be sent around to the front entrance."
He who was usually so crusty and non-communicative was remarkably chatty this day, and he talked on.
"I don't seem natural here; if I were only on the stage, it would please me better. There is no stock now, as in the good old days. I recollect when the stars came in, and how we kicked because we were called upon to support them."
More smoke and rumination.
"Ah! it went from bad to worse. Now the mums go traveling from land's-end to land's-end. Why, I'm told for a fact that some actors actually played in combinations that have appeared in Halifax and San Francisco in the same season. Ah, the profession of actors is more birds-of-passé!"
The old man puffed and smoked and mused, and as I had never before found him so communicative, I kept silent while he pondered.
"I tried knocking about the country, but it didn't agree with my rheumatism; so I had to give it up and come here to rest and enjoy the front row. Wife, she's waiting there! The daily papers will spell my name wrong, and the next day I will be forgotten!"
Was there a tear in his eye? He wiped his eyes with a brush of the hand and coughed as if the tobacco smoke was stinging downward course. A tobacco smoke followed, and I ventured to remark:
"A great many amateurs in the business at the present time."
At this he started off again:
"Speaking about amateurs, unlike some old stagers, I do not believe in discouraging them. I was an amateur in my time. So have been the best of all them—Kean, Booth, every one of them. But I do object to this foisting of amateurs upon the stage and public as full-fledged stars."
"How about Mark Andrews?" I suggested for the purpose of keeping him going.
He smiled in a pleased way and said:
"Some people are struck by lightning. Our Mary is the exception, not the rule. As I was observing before, I am testotally down on the actor-mills, in most cases pretence and not reality. I know little or no ability. Why, sir," exclaimed the veteran, "they are nothing but a parcel of leeches."
"In most cases their angel is a woman. She has got money. Well, when the season of tuition is over the pupils haven't the money to pay for it. I know one particular instance that is worth relating. I'll tell it to you, and mind, it is true, every word of it. Did you ever hear of a successful failure?"
I confessed that I had never been cognizant of such a paradox. After refilling his pipe, the actor resumed:
"When I first went on the stage I knew a heavy-man named Squeer. He was a sort of imitator of Ned Forrest, Ed. Eddy and McKean Buchanan. He could roar and bellow, and howl, and he thought he was an actor. He couldn't act for a cent, and he was the only one of his kind in the theatre."
"A sort of crushed tragedian?" I suggested.
The old fellow jumped at the hint.
"You've hit it, my boy. He was the very ideal of a crushed scene-chewer. Being good for nothing on the stage, he got off and opened an actor-factory. He advertised after the usual style, and in a short time had a goodly number of pupils. We used to call Squeer (who was formerly a blacksmith) queer, and queer he was, and queerer still was some of the graduates from his Shakespeare Academy, as he called it. It would take too long for me to tell you his methods in full; he filled his victims' ears with promises and lied them as long as their pocket-books would stand it."
"But I was going to tell you about that successful failure, and I'll cut the prologue."
"He had a very pretty girl. She had finished at Vassar, or some other way up university, became infatuated with the stage, and joined the first class at the Shakespeare Academy. You see, she was an orphan, and an indulgent guardian left her have her own way in the matter. She had a fortune in the big round and kidney-book-bled freely. Squeer gave her tongue-lash enough to start a confectionery, and had in papers in which he advertised publish paragraphs about Mr. Squeer's Beautiful Unknown. The American Rachel. The New Siddons, and such-like rot."
"Foolish girl!" I cried, "flattery pleased her immensely. Then she recited at occasional social gatherings in her set; after which she appeared in a scene with her teacher, the occasion being for a high-toned charity entertainment. She essayed Portia, and he was a genuine Shylock. There was no play-acting about that impersonation. Ha! ha!"
The old-timer was immensely pleased at his own humor. After having his laugh out, he proceeded:
"Of course, such charity shows receive nothing but laudatory notices from the newspapers. What critic could tell the truth of a volunteer in a holy cause? I don't know which was the most flattered by the treacle of the writers, Portia or Shylock."
"The next move of Squeer was a bold one. The fair pupil should debut, and he would play Romeo to her Juliet. At once was this determination made, and he set about what can best be described by a local belle would be quite a swell affair; and the manager was guaranteed against loss by Juliet herself, he was willing to open his house for one afternoon for a dramatic experiment."
The theatre had a good stock company, and if Squeer, the reformed blacksmith—ha! ha! that's good, ha! ha!—had had any sense, he would have arranged that they support himself as Romeo to the lady's Juliet. Not he. The support, he would, should be from the Academy."
I am not equal to describing that performance. It was absolutely the worst that I ever saw, and I have seen many calculated to invite an epidemic or incite a riot. Romeo was a guy from first to last. When he made love it made me sick. She, poor thing, struggled with her lines, and managed to repeat them. They dithered along until the curtain dropped on the last act, speaking anything but Shakespeare."
Of course there were flowers and curtain-calls and recalls, and I must confess that some of the applause partook of giving. If Juliet mistook the kind favor of partial friends as a true test of merit, and left the theatre with the idea that she was a success, what must have been her feelings on the morrow, when she read *failure* in every line of the caustic criticisms in the papers? As for Squeer, they played him! Never was a bad actor more deservedly held up to ridicule. Romeo they slew. Juliet was handled more tenderly; but the truth was told, and the ambitious maiden was let down easily and even tenderly.
"Juliet was stung! The castle she had builded was shattered. In her chagrin she sought the manager of the theatre and desired an interview. He granted it.
"I think my eyes are opened," she said. "As an

actress I am a failure!" It was a question, not an assertion, she opened her mouth.
"The manager wanted to dodge, but she insisted on knowing the truth. She required a frank answer. She got it, and it made the tears come."
"You really were the worst Juliet I ever saw!"
That cured her permanently, and Squeer lost his best paying patron. Not long afterwards Romeo opened a cheap restaurant, and closed the Academy."
"Well, wherein was the success of the failure?" I asked impatiently.
"Oh, yes—*epilogue*! You might have guessed that, when the manager had further cultivated the acquaintance of Juliet, he was more convinced than ever that she would never make an actress to his liking but would, of all the women in the world, suit him best as a wife. She relied on his judgment in both matters, and that is why I pronounce her debut 'A SUCCESSFUL FAILURE!'"

THE OPENING OF THE SEASON.

WRITTEN FOR THE NEW YORK CLIPPER.
A sad-eyed man, with a bias expression and a portable mortar, gently tapped at the gate of the baseball ground. From afar he heard the discordant yells of the populace. His heart sank into his boots, but he took a shoe-horn and a Boston cork-soled and recovered the trunk organ before it could escape through the gap near the region of his semi-yearly irrigated luncheon. The gate was softly pushed ajar and the victim of a murderous clan squeezed through and sank out of sight underneath a carefully-concealed trap near the lemonade stand. The boiling fray is about to fry, and the demon of vengeance is bent upon its prey. A crowd of miles long are anxious for the fun to begin. The phenomenon who was imported from the regions of Greenland took his place in the twirlers' box and commenced to squeeze the oil out of the woolen yarn encased with leather. He is known as a cool man, and his powerful arm has often sent the harpoon through the bottled-necked whale. A fellow with a cast-iron countenance and a steady look in his eye stands ready with the bat, and a knock-kneed chap with a pair of boxing-gloves makes a cross in the dirt with his left foot for luck, and prepares to receive the sphere. The crowd of kids in the pen made merry and accompanied the loud huzzas of the merchants who held the fort in the grand-stand. All is ready; but the victim of the brutal mob, has not put in an appearance yet. Why this? Why the delay? With the ravenous passions of the baseball fiends?
Eureka!
A disguised trap near the home-plate flies up, and the umpire springs forth with his mortar. He plants the machine of destruction in the hedge and with a red-leathered man in the grand-stand, places a shell in the mortar and starts a fire in his little charcoal-furnace, into which he plunges a long iron rod.
"Game!"
The ball has opened and the phenomenon strikes his baseball bat aside, projects the sphere, and the audience roars with delight. The first victim of the new rules, with his left lung trailing over the end-board.
"Play ball!"
And the sport recommences.
"Lark!" roars in ominous tones from one end to the other of the vast, crowded field.
It is soon settled, for the iron rod is jerked from the charcoal furnace and applied to the touch-hole of the mortar.
The man with red whiskers falls over the railing of the grand-stand. The kids in the pen can read "Use Tar Soap" through the hole in the victim's trunk.
"Play ball!"
A wild strike at the air, and the ball sails gracefully over the top of the grand-stand, and the latter gets to third-base with the ball, which latter was nicely fielded by the centre-fielder.
"Safe!"
"Kill him! Lynch him! Pulverize him!" and other brutal cries followed the umpire's decision. A rush was made for the scene, and the umpire was safe in his underground retreat.
After two hours' delay the game recommenced. The umpire was recalled, and at once nicely. New papers said the national game opened under peculiar circumstances. Yet, in spite of the bad decisions, the home club won.
H. S. KELLER.

CHARLES H. HOYT.

whose portrait appears on our first page, was born at Concord, N. H., July 26, 1850. His father, Geo. W. Hoyt, is retired from business and resides in New Hampshire, in which State he is prominent in the Democratic party. Naturally, Charles had every possible advantage that a boy could have, and as well as the usual advantages of a liberal education, he was fortunate in having a father who was a lawyer and political associate, Chief-Justice Cushing. But he soon concluded that he was not fitted for a legal career. When eighteen years of age he went to New York, where he remained for a year, and then returned to his native State, where he devoted himself to study would allow. Then he decided to become a lawyer and read law for a while with his father's friend and political associate, Chief-Justice Cushing. But he soon concluded that he was not fitted for a legal career. 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WANTED—Grounds for a Set of Flying HORSES. State full particulars in first letter. Address
H. M. LEAVENWORTH,
126 Bank street, Waterbury, Ct.

The Inter-State Commerce Bill.

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NEWARK LODGE observed its fourth anniversary April 10, with a public social. The rooms at 240 Market street were crowded, and it was one of the old-time affairs. The committee: H. A. Booth, Louis Bach and D. M. Junk.

minutes, after her mother had dropped her on the floor hard enough to keep her feet warm for a fortnight.

Wanted, 10 Colored Men over 6 1-2ft. high
No work—good salary—all expenses paid. Send photo, age, weight and exact height in stocking-feet. Address: **SHOW MANAGER, 2222 N. CLAY ST.,**

CESTRA AT LIBERTY APRIL 15. Would engage a good company or at Summer resort. Address H. A. L. TRELL, Leader, 800 Indiana avenue, Kansas City, Mo. EN ROUTE with TUCKER & SLYTER'S "Hummer Dumper"

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140 Bank Street, Waterbury, Ct.

THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (Limited)
PUBLISHERS.

SATURDAY, APRIL 16, 1887.

The Inter-State Commerce Bill.

Complaints continue to come into us from all parts of the country. Even the old minstrel Sam S. Sanford is protesting with a return of the vigor he had when a colt, and that was a half century ago. In Chicago, at the close of last week, managers held a meeting with the view of inciting petitions to Congress for the repeal of the bill. It is likely to be crushed by its own dead weight. It seems impracticable to enforce at least one of its provisions, and the failure to observe that will leave the door open to an evasion of its main point. Meanwhile theatrical commerce will travel as far as possible by riparian routes. Our Philadelphia correspondent notifies us that N. S. Wood, who last week played in that city, took his company and baggage to Wilmington, Del., by boat. His scenery was carried free, and thus his transportation costs were reduced to a minimum. In the river route lies a great theatrical future in case the Inter-State Commerce Bill does not abolish itself. But "there are more ways than one to kill a cat," and we append Manager Ben Stern's method, upon which he may be enabled to improve when he shall have had time to become more familiar with his subject:

PHILADELPHIA, Pa., April 11.

EDITOR NEW YORK CLIPPER.—Dear Sir: Have worked around the Huguier so as to get a rate of \$4.80, instead of \$6.50, between New York City and Washington. For the benefit of companies going between New York City and Philadelphia, Baltimore and Washington, and return, will explain. I bought a fifty-trip book between New York and Philadelphia, good for one year, at \$1.80 a coupon. On arriving in Philadelphia I bought a six-day round-trip excursion ticket between that city and Washington for \$6. This makes the fare one way \$4.80, and saves a company \$3.40 on every person on the round trip. With best regards, I remain yours, etc., BEN STERN, Manager Haulons.

The declaration of Theodore Thomas that the strongest Wagnerites are unmusical people appears very strange to those who recall his constant presentation of Wagner numbers in his programme at a time when Wagner was not so easily got at as at present. Rather curious, too, appears his idea that music requires no vivid realism on the stage to help it in any way. This knocks the operatic idea away out of sight. Again, his opinion that the English language is better than any other for operatic work does not seem incontrovertible to many who do not know as much as he does; for the use of certain every-day commonplaces at some of the grand operatic productions at the Metropolitan Opera-house seemed silly and out of place as, for example, these expressions: "She's simply charming!" "Let us return home!" and such like modest nothings, which, used as bits of recitatives in the pauses between grand bursts of harmony from the orchestra, did really sound deplorably insipid and trifling amid all the wealth of music and mise-en-scene. In a foreign language, even did we not understand it, the sound would, at any rate, be more in keeping with the style of representation.

The ballet music of "Coppelia," the "Pizzicato" from "Sylvia," and the like voluptuous line of music figured in a church-organ concert lately. A couple of orthodox musical ghosts were present, but they soon escaped, and locked themselves in their old-time vaults. They represented a pair of old organ worthies named Bach and Handel. But the church organ pinquered out the jumpy music just the same. We must be "different" nowadays.

The advantage of a good character must be realized by Jacob Blank. For about sixteen years he has kept a beer-saloon in Third avenue, but it has been a reputable place; and in consideration of this fact Recorder Smyth on April 11 suspended sentence when Jacob pleaded guilty to having violated the technicalities of the more or less peculiarly comic amusement law.

COMPLAINT having been made about the trip of the steam-yacht Alva, the result is an exposure, by her owner, W. K. Vanderbilt, of the published stories as to her cost. Like a great many other things, yachts never cost so much as "the newspaper says." It turns out, besides, that, as attested by her owner, the Alva was not built for speed.

EVERYBODY will be glad that Gen. Paine has not sold the Mayflower. This will compensate in a measure for the general regret that the Mayflower may not have the anticipated chance of scudding away from the cutter Arrow in English waters.

SLOSSON and SCHAEFER to-night, April 12, wind up their billiard match in Chicago. At this distance it seems as if nothing can save Slosson but his steadiness of play, which may enable him to win just when another sport, due from Schaefer, is a trifle behindhand.

CORRECTION.—An error marked in proof, but not corrected in type, appears in the first line of the reply to E. De C. Auburn, in the miscellaneous division of Answers to Correspondents, on another page. As indicated by the argument that follows it, the word "ten" should be twenty.

The invaluable pitcher that goes the rounds of the chorus' tin-globes a half-dozen times without refilling during a drinking chorus is again on deck. What a heavenly, royal "growler" that would make in these times of financial feebleness.

SOME of the papers say, and with great gravity, too, that during his navigation of the Hudson River from Hudson to Sing Sing, Paul Boyton lost twenty pounds! He must have been terribly overweighted when he started.

A COUNTRYMAN knocked out Barker at checkers in Chicago last week. We suppose that Charles Francis B. will now take satisfaction out of John T. Denver, with whom on the 8th inst. he was to have begun a match of twenty games.

It is to live "Tangled Lives" is as bad as appears in the play, "Tangled Lives" is to be pitied.

L. E. MYERS has duplicated in far-off Australia the double victory achieved by him over W. G. George in Madison-square Garden last May. Although the distances run at Sydney were thought to be more favorable to the Englishman than to the lean Yankee, the latter "got there all the same," and seemingly didn't have to run very fast to accomplish the trick; but then the slow time may have been due to a poor track. The victory of Myers in the first two events of the series rendered unnecessary the running of the third race.

THE RACING SEASON of 1887 opened with the commencement of the Spring meeting of the New Louisiana Jockey Club on Monday, and from now until the chilly winds of November again strike us there will be but few working days upon which the sound of the bell signaling "Horses to the post!" will not be heard in the land, and abundant opportunities will be afforded those of a speculative turn to let go of the cash they have managed to get together during the Winter months.

WELL-KNOWN old descriptive songs are coming into play again, with modern improvements. The electric light is called upon to give new and weird lustre to the old standards.

PROFESSIONALS' BUREAU.

Continued from Page 71.

VARIETY.

Annie Hart, who closed her second engagement with the Australian Novelty Co., is at liberty for next season. As a per card. Specialty people are wanted by K. F. Miller. Zella, contortional, is open for engagement. Variety people are wanted for the Windsor Theatre, Boston, Mass., for special dates, as advertised. Parker, a Dog and Cat Circus is still at Dockstader's Minstrels, this city, where it has proved one of the taking features.

Specialty combinations are wanted for May 16, June 13, and 20, at Waldmann's Opera house, Newark, N. J. Manager F. Waldmann is also looking for next season. A troupe of contortionists, contortions, a stage manager, for the Leonzo Bros., on her way to California. Sadie Fairfield was divorced from George F. Long (Franklin), in Essex, Mass., on April 12.

Specialty people and others are wanted by F. Woodruff, as per card.

All dates are canceled at Thron's Broadway Garden. Specialty and burlesque performers, a stage manager, etc., are wanted for Kernan's Theatre and Gardens in Baltimore and Washington. A combination is offered May 9 at the Washington house.

Kenneth advertise that his aerial gymnastic act can be secured for dates after next week.

Two more fine and special dates are wanted for Hyde's Big Specialty Co. for next season, which will open Sept. 5.

Bill Lyons, male soprano, advertises for an engagement.

Song and dance men, musicians, etc., are wanted for the "Singer's Specialty Company."

Fred Morpher, musician, is giving his attractive entertainment at the World's Museum this week.

A song and dance team, sketch people, etc., are wanted for W. W. Bell's show.

Alex. Davis, magician and ventriloquist, is at liberty to give his taking entertainment.

Tony Foster's popular show is the attraction at the Howard Athenaeum, Boston, this week.

C. Silbun advertises for two strong teams and several lions.

The people engaged for Gray's Oriental Show are asked to report as per card.

Will Wilson, banjoist and violinist, can be engaged.

Variety people are wanted for the Bijou Summer Garden Theatre, Baltimore.

Specialty performer, whose sensational feats have been marked successes in Europe, will be at Gilmore's Central Theatre, Philadelphia, April 18, and so will be Madeline Garrett, in her famous scene with her trained pigeons. Both can be engaged for special dates and for variety dates. See card.

Phillips' Little Comedy Island and Summer Theatre, Princeton, N. J., will open May 14. The Grand Duchesse will be the bill. People are wanted for the opera and ballet. Phillips' People's Theatre closes the season May 14, and after that date the house will undergo alterations during the summer. Dates can be booked for next season. See card.

Foster & Hughes, contortionists, in connection with Prof. Parker's Dog and Cat Circus, will be an attraction on the road this summer. They can be secured as per card.

MINSTRELS.

Richards & Pringle's Georgia Minstrels, including Billy Kernands, are playing through Kansas with success. Notices from The Democrat and Kansas Daily State Journal can be found in their card in another column.

A double bass and tuba player is wanted for A. G. Field & Co.'s Minstrels.

Duncan Clark's Female Minstrels will be an attraction on the New England circuit until July.

Manager Fred Dixon of the Garfield Opera-house, Wichita, Kansas, states that Richards & Pringle had three of the latest hits of the season.

Ned Thomas' Metropolitan Minstrels were big favorites at the Grand Theatre, Brooklyn, last week. They have time open in April and May. Their card contains a list of performers, etc.

CIRCUS.

Call—All the people engaged for the Forepaugh Show are referred to the card in another column.

Call—Manager W. L. Main publishes a notice to the people engaged with his show.

A reference is made to the people engaged for the Doris & Colvin Show.

Manager H. L. O'Connell calls the people engaged for his show.

The June King and Grand Circus, having withdrawn from it, is to have a show of his own.

Canvassers, billposters, musicians, etc., are wanted for the King and Grand Circus.

Frank A. Robbins wants two or more people for aerial act, and a sideshow talker.

Billy Murtz, formerly of the Murtz Bros., is now working with the Alden Bros.

An aerial act and a sideshow talker are wanted by F. A. Robbins, as per card.

Performers and musicians are wanted for Hoffman's Circus.

People are wanted for Phillips' Ten Cent Circus.

MISCELLANEOUS.

"Electra," a sensational suspension act, can be secured as per card.

To-day, March 13, the show printing house has removed to 113 Nassau street, this city.

The Tilt Rock Band advertise for a manager.

Wax figures for museums are for sale by Berthold Herr. Rubber balloons can be had at M. Debusch's, advertised address.

The Opera house, Lexington, Ky., is to be sold. Particulars are given in the card in another column.

A show canvas is for sale, as per G. F. Foster, Son & Co.'s card.

Bill M. Leavenworth advertises for grounds for flying houses.

The Gem Opera house, Westfield, Mass., is to be sold. Particulars are given in the card in another column.

Dr. H. O. Allen's Pavilion Theatre, Richmond, Va., is highly recommended, in a card elsewhere, by Manager Alfred F. Mico.

A canvas, a panorama, seats, etc., are for sale as per Prof. Lowanda's card.

"Business," who states that she is an actress, advertises for a manager. She asks those who wrote last week to write again.

There are dates open in April and May at Jacobs & Shaw's Opera-house, Toronto, Ont. See card.

Shishelshel, a wigmaker, advertises in this issue.

"George" wants a position as Boues or Tambou with a minstrel show.

J. E. Kelly seeks a boss canvasser, and will let candy privileges. See card.

Prof. Lowanda calls for canvas, steam calliopes and cars.

People are wanted for the Chippewa Medicine Co.

A number of colored men are wanted by Show Manager.

ELK NOTES.

NEWARK LODGE observed its fourth anniversary April 10, with a public social. The rooms at 2,0 Market street were crowded, and it was one of the old-time affairs. The committee (H. A. Booth, Louis Bach and D. M. Junk)

made all the arrangements. Before the social Treasurer John E. McMahon of Miner's received his first degree, and disclosed that "it felt like Easter." Mr. Junk acted as chairman of the social, at which an excellent programme was carried out. Among those who took part were the British Quarter, Bobby Taylor, John Fields, J. H. Dana, Harry Nelson and an orchestra, composed of Miners from Miner's and Waldman's orchestras. Master Lew Warshaw made the hit of the evening with his specialties. Delegates were present from Paterson, New York, and Golden Gate Lodge, and after the exercises in the lodge room, the visiting Elks were escorted to the Continental Hotel, where supper was served.

FRED A. J. HURVICK, our Glasgow (Pa.) correspondent, and David S. Duffy, of Ithaca Lodge, No. 33, B. P. O. E., are the leading spirits in the movement to organize a lodge of Elks in Ithaca, N. Y. The local press states that there is an abundance of good material, and much interest is manifested.

WALTER S. BROWN, who is a member of Philhellenic Lodge, received the gift of an Elk watch charm last week.

KANSAS CITY LODGE celebrated All Fool's Day by summing up the results of the year, after the exercises in the lodge room, the visiting Elks were escorted to the Continental Hotel, where supper was served.

Boston Lodge had a social on April 10, when the officers 12 and were received by a committee of B. A. C. G. 12.

Howard Jones night of April 10, when the officers 12 and were received by a committee of B. A. C. G. 12.

WASHINGTON LODGE, No. 15, had an overflow social April 2. Bro. Rawlings was chairman, Haverly's Minstrels, and Golden Gate Lodge, and after the exercises in the lodge room, the visiting Elks were escorted to the Continental Hotel, where supper was served.

They played in Alexandria, Va., and held over to attend the social.

DEATHS IN THE PROFESSION.

JOHN T. RAYMOND, whose death at the St. George Hotel, New York, last night, ending the morning of April 10, is telegraphed us, had been ailing for two or three years, a complication of troubles affecting his heart and stomach. The remains, which had been embalmed, arrived in this city morning of April 11, and were committed to the earth at the residence of Mrs. Raymond, No. 8 East Thirty-second street.

The funeral will occur 13 from the Little Church Around the Corner, and Rev. Dr. Houghton will conduct the services. A. M. Palmer, Maurice Gray, H. E. Allen, T. H. French, Arthur Waller, C. B. Bishop, James Lewis, J. H. Stoddard, W. J. Florence, Harry Edwards, N. C. Goodwin Jr. and Dr. Guernsey will probably act as pallbearers.

The temporary interment will be at Greenwood. John T. Raymond was a native of New York, and was born April 5, 1839, and worked at a desk in a produce commission-house until 1853. On June 23 of that year he took to the stage, making his debut in Rochester, N. Y., as Lopez in "The Honey-moon."

He remained in Rochester for a season, and then appeared at St. Nicholas' Garden, this city, May, 1854, in support of Anna Cora Mowatt.

On Sept. 20, following, he first acted in Philadelphia, playing Timothy Quaint in "The Soldier's Daughter at the Chestnut-street Theatre. At the close of the season he returned to Baltimore, to play in the stock at the St. Charles Theatre, under John E. Owens' management. He then traveled through the Southern and New England States for several seasons, reappearing in New York on June 5, 1860, to play in the Theatre Francaise, in the play "Julia Dean Hayne's bill. His first notable hit outside of Cousin Joe in "The Rough Diamond" was made as Asa Trenchard in the support of E. A. Sothorn's Dunderbush, and when, on Jan. 10, 1862, Laura Keane revived the comedy at her house here, he was the first to appear in the play.

His first essay at the role in this city. He continued at that theatre until March, 1863, when his engagement and that of Walter Lennox were abruptly terminated under circumstances that provoked the sympathy of the two actors, and led to a complimentary benefit for them at the Winter Garden on March 20. In 1867 Mr. Raymond crossed the Atlantic and joined Sothorn, then at the Lyceum Theatre, New York, on July 1, he again made a hit in the Trenchard role. After appearing at the Haymarket, he accompanied Sothorn to Paris and played in the gay capital six weeks, returning to New York on a tour through the British provinces, and reappearing at the Haymarket as Trenchard and Digby. He next visited Liverpool, Birmingham and Glasgow, and returned to America in October, 1868, opening at the Theatre Francaise, in the play "Julia Dean Hayne's bill. His first notable hit outside of Cousin Joe in "The Rough Diamond" was made as Asa Trenchard in the support of E. A. Sothorn's Dunderbush, and when, on Jan. 10, 1862, Laura Keane revived the comedy at her house here, he was the first to appear in the play.

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ODA, THE NEW AERIAL MARVEL

Direct from the GRAND CIRQUE D'HIVER, PARIS, where he appeared with enormous success, drawing crowded houses for two months; also late of Grand Cirque Price, Madrid; Circo Alegria, Barcelona, and all the principal large establishments of Europe. OUDA performs feats marvelous to behold, entirely different from all other aerial acts, on a magnificent.

GOLD AND SILVER LADDER,

designed and manufactured at a great outlay. OUDA's wonderful toe-and-heel walking on a 17-foot horizontal ladder, head downwards without the aid of hooks or loops, is pronounced by experts impossible until seen. New and original music for this great act was composed and written by M. SABATER, the celebrated Chef d'Orchestre of Grand Cirque Price, Madrid, Spain.

MADAM GARRETTA THE EMINENT PIGEON TRAINER.

MADAM GARRETTA was the first of either sex to introduce a quantity of Pigeons on any stage, in Leipzig, Saxony, in 1877. She visited all the large cities in Germany, then appeared in St. Petersburg, Russia, where she created a great furor at the celebrated Demidoff Gardens. She appeared at the Folies Bergeres, Paris, in 1878, and then received her world-renowned title, the

CHARMEUSE DE PIGEONS.

Afterwards visiting Antwerp, she was made an honorary member of the celebrated Young Tigers Homing Pigeon Club. She appeared at the Grand Hippodrome, Paris, three consecutive seasons at a large salary, and was the only person who ever successfully performed birds at that grand establishment. She was especially engaged for the opening of the new Alhambra Theatre, London, and while there appeared at Marlborough House by command of the Prince of Wales, and was highly complimented by the Prince and Princess. MADAM GARRETTA has been extensively imitated in both Europe and America, and is still the only acknowledged, great and unsurpassed Pigeon charmer of the universe. See her beautiful flock of fifty pigeons, collected at great expense in all parts of the world, see the grand climax, the Pigeon Express-train in mid-air—the collision, the explosion and escape of the bird passengers.

N. B.—The elegant costumes worn by MADAM GARRETTA were designed and made in Paris. The above great novelties open at

CILMORE'S CENTRAL THEATRE, PHILA.,
APRIL 18, at a weekly salary of \$500.00. Managers of large establishments, spectacles and first-class variety houses wishing a strong drawing attraction, address

R. FITZGERALD, 10 Union square. E. GARRETTA, 218 East 104th street, N. Y., or

Master of Apparatus. JOHN MASON, Manager for Ouda and Madame Garretta. E. GARRETTA

Philon's Little Coney Island and Summer Theatre,

PATERSON, N. J.
GRAND OPENING FOR THE SEASON, SATURDAY EVENING, MAY 14,

WHEN THE GREAT BURLESQUE-OPERA,
THE GRAND DUCHESS,

WILL BE GIVEN UNDER THE IMMEDIATE SUPERVISION OF MR. CHARLES CONSTANTINE.
WANTED—Good People, both ladies and gentlemen, for the principal parts; also

wanted for the entire summer season.
20 GOOD BALLET AND CHORUS LADIES.

NOTICE.—PHILON'S PEOPLE'S THEATRE will close a most prosperous season on Saturday evening, May 14, and after that date the house can be rented by the night or week at a reasonable summer rental. During the summer months this theatre will undergo extensive alterations, which will make it one of the LEADING COMBINATION THEATRES in the State of New Jersey. The same prices of admission will be continued.

10, 20, 25, 35 and 50 CENTS.
Capacity at these prices, \$340. Good open dates yet for the best combinations only for next season. Address all communications to

A. PHILON, PATERSON, N. J.

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JACOBS & SHAW'S OPERA-HOUSE,

TORONTO, ONT.

OPEN TIME FOR FIRST-CLASS ATTRACTIONS

WEEKS APRIL 25, May 2 and 9.

Address H. R. JACOBS,
Third-avenue Theatre, New York City.

THE COMING SUMMER BOOM.

FOSTER & HUGHES' INTERNATIONAL STAR COMPANY,

IN CONJUNCTION WITH

Professor Harry Parker's First-prize Dog-and-cat Circus.

Managers of First-class Summer Theatres and Pavilions desiring to secure this powerful attraction, address T. H. WINNETT, 866 Broadway, New York City.

A HIT. A HIT.

PLAYED TO THE BIGGEST HOUSE OF THE SEASON AT GRAND THEATRE, BROOKLYN, E. D.

METROPOLITAN MINSTRELS,

NED THOMAS, Proprietor and Manager.

Read our list of Genuine Talent, not one DINKIE in the company. Headed by NED THOMAS, CHARLEY REYNOLDS, PHIL GIBBONS, LENTON BROS, CONNORS and COLLINS, PROF. HARRY DEAVIS, J. M. WOODS, CHAS. F. SHATTUCK, J. L. SOMERS, DAVE CHRISTIE, CHAS. CHURCH, CHAS. FRENCH, BRITISH QUARTETTE, PROF. WM. BLANEY, and FULL ORCHESTRA OF EIGHT PIECES, DICK PARKER. Read what MANAGER BRUCE of the Grand Theatre says of the company.

GRAND THEATRE, Brooklyn, E. D., April 11, 1887.
MR. NED THOMAS—Sir: Your Metropolitan Minstrels now playing at this theatre has made the greatest hit ever known in this theatre, and I can say with pride that the entire company are all gentlemen, as well as artists of ability. It affords me the greatest of pleasure to have the chance of booking you a return date, and I cheerfully recommend your company to all first-class managers, as I consider it the best Minstrel Co. I have seen for years. Wishing you much success, I am yours with respect,
ROBERT BRUCE.

Manager Grand Theatre, Brooklyn, E. D.
Weeks of April 15 and 23, weeks of May 9 and 23 open.

First-class Managers, address NED THOMAS,
371 Bridge street, Brooklyn, N. Y.

BOGAN'S—undisputed Radio Musical, enabling anyone to play any instrument.

At sight. No knowledge of music required. Contains 33 tunes; price \$1. and 25¢ each. Send for catalogue. JOHN J. BOGAN, 260 Bowery, New York.

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THE EMPEROR OF MAGICIANS,
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Address 34 EAST THIRD STREET, New York City

ALVIN JOSLIN CO.

and others, take notice. F. M. BECKFORD is no longer connected with this house, and all contracts made by him are hereby canceled. F. M. ELLIS, Manager Polson Opera-house, Tacoma, N. H.

WANTED TO ENGAGE A BOSS-CANVASSMAN TO HANDLE SMALL CANVAS FOR DRAMATIC CO. CANVASSMAN PRIVILEGE FOR SALE, ALSO IDEAL SHOW. Address J. E. KELLY, Watraw, Ind.

Wanted for Ideal Uncle Tom's Cabin Co.
A FEW EXPERIENCED MEN SUMMER SEASON.
D. S. BOWERS, St. Charles, Ill.

M. DEBUSCHE,

Rubber-balloons Importer,
88 SOUTH MAIN STREET, ST. LOUIS, MO.
No. 60 BALLOONS per gross, \$3.75; WHISTLES, \$2.

WANTED, FOR HUFFMAN'S CIRCUS,

PERFORMERS AND MUSICIANS IMMEDIATELY.
Route: Roanoke, Va., April 15, 16, Liberty, Va., 18.

WANTED, TO BUY, A ONE-HUNDRED-FOOT ROUND-TOP CANVAS, A STEAM CALLOPHEE AND SIX BLOODHOUNDS; ALSO TWO CARS.
PROF. LOWANDA, White Haven, Pa.



O'CONNOR.

O'CONNOR DISENGAGED (STOCK OR STARK); responsible manager only. "O'Connor is possessed of an undoubted ability. We have every hope of seeing him a successful tragedian."—DAILY STANDARD, London, Eng.; Sept. 20, 1875. "As a tragedian O'Connor has few equals."—NEW YORK MIRROR, Oct. 25, 1886. "We are glad to see that O'Connor is verified in his statement about paying his company. Some of the members said O'Connor was too liberal and was often taken advantage of. This is seldom heard: the usual abusive stories circulate when a manager sees fit to close his season. The first is that salaries have not been paid! O'Connor is to be congratulated on setting the example others should follow."—NEW YORK DRAMATIC TIMES, April 9, 1887.
JAMES OWEN O'CONNOR, care of CLIPPER.

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Theatrical Trunks,

Sheet-iron or Canvas, fully as strong as heavy-weight, made of half-inch seasoned lumber and best light-weight malleable hardware. Every part riveted. Two years' guarantee. PRICES—For 24-inch, \$5; 28-inch, \$6; 32-inch, \$7; 36-inch, \$8; 40-inch, \$9. Improved trays, full depth, \$1. Second grade light-weight Trunks, made with black rivets, black nails, not varnished and imitation. Excelsior Lock. PRICES—40-inch, \$7.25; 36-inch, \$6.75; 32-inch, \$6.25; 28-inch, \$5.75; Trays, 50c. each.

TRUNKS SPECIALLY ADAPTED FOR CIRCUS USE.

Bill and Property Trunks on Hand. ORDERS BY MAIL ATTENDED TO ON RECEIPT OF \$3 FOR EACH TRUNK. BALANCE C. O. D.

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43 North Seventh street, Philadelphia. ESTABLISHED 1864.

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SHOW PRINTING-HOUSE

REMOVED TO 113 NASSAU STREET,
NEAR ANN STREET, NEW YORK.

CARD.

RICHMOND, Va., April 9, 1887.

TO THE PROFESSION:
I recommend all first-class companies playing at popular prices to book en route at Dr. J. O. E. Allen's Pavilion Theatre, Richmond, Va., which, by the way, is not under canvas, as many will be led to believe from the name (Pavilion). Played last week, commencing April 4, the opening of this theatre to the elite of Richmond, a majority of the large audiences being ladies. Throughout the entire week, afternoon and evening, their large attendance was equalled, and in some of the last of the week that this was Holy Week, people were turned away Monday and Saturday afternoon and night; playing throughout the week to large business. Managers of first-class companies will find in Dr. J. O. E. Allen strictly business principles, a perfect gentleman and a responsible party in every respect. Signed, ALFRED E. M. MACO, Prop. Maco's Humpty Dumpty Co. (Copy.)

N. B.—I respectfully submit above to the profession, and request managers of first-class companies to communicate at once. DR. J. O. E. ALLEN, Manager.

FIRST-CLASS LEADER OF ORCHES-

TRA WANTED.

A man who thoroughly understands variety business, and to play brass in band if required. ALSO WANTED, a

TALENTED VARIETY ORCHESTRA, who play brass if required.

Apply immediately for long engagement. Summer and Winter, all year round.

I WANT TO PURCHASE FIVE HUNDRED PATENT CHAIRS for my theatre. Box-book open Monday the 18th. Germania Theatre, Hoboken, N. J.

TONY PASTOR'S

GREAT SHOW

WILL APPEAR FOR ONE WEEK ONLY AT THE HOWARD ATHENAEUM, BOSTON, MASS., Monday, April 11. TONY PASTOR and a Great Company.

FRED WALDMANN'S

NEWARK OPERA-HOUSE,

NEWARK, N. J.

Strong Specialty Combinations wanted for May 16, June 6, 13 and 20. Address: FRED WALDMANN, Manager. I am also booking now for season of 1887-88.

PARKER'S

\$20,000 Dog-and-cat Circus

EIGHTH WEEK AND ENGAGED FOR SEASON AT DOCKSTADER'S MINSTRELS, NEW YORK

The Great Sensation.

DUNCAN CLARK'S

MONSTER FEMALE MINSTRELS

Just closed successful engagement at Harry Miner's Eighth-avenue Theatre. On the New England circuit till July 1.

WANTED,

FOR BOOTH A COLLIER'S MAMMOTH "UNCLE TOM'S CABIN."

Positively the largest in existence under canvas. Our stage is 60ft square. All new scenery. WANTED—People in all branches, Musicians, Billposters and a good Book-cannerman. WANTED—Two Toppers, two Extras and colored Brass Band. No farces or comedies. No budgets or kickers need apply. PROF. LOWANDA, White Haven, Pa.

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